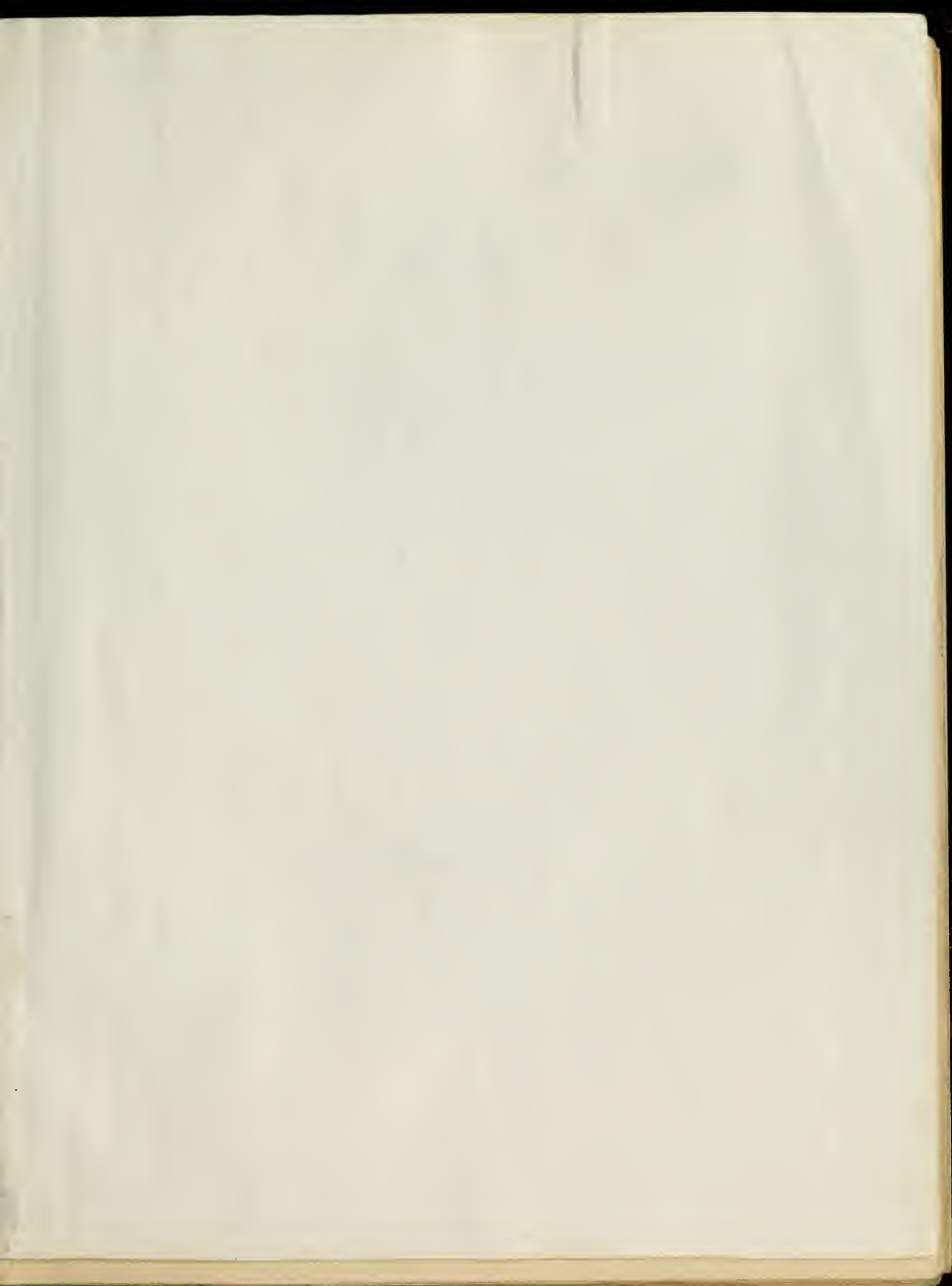


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Lucy Gates Opera Co.
Pagliacci

(PUNCHINELLO)

Drama in Two Acts

Words and Music by

R. Leoncavallo

ENGLISH VERSION BY
HENRY GRAFTON CHAPMAN



VOCAL SCORE

Price, paper, net \$3.50

(In U. S. A.)

171392

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ALLA VENERATA MEMORIA
DE' MIEI GENITORI
VINCENZO LEONCAVALLO
E
VIRGINIA D'AURIA
IL FIGLIO SEMPRE MEMORE
R. LEONCAVALLO

Pagliacci

ARGUMENT

THE last part of the Introduction takes the form of a Prologue, sung by Tonio, one of the characters, in which he reminds the audience that even actors are men, with passions like their own, and begs them to bear this in mind, rather than dwell only on the poor theatrical trappings of the players. Having said this, he orders up the curtain.

The scene is laid in Calabria, near Montalto, on the Feast of the Assumption. The time is in the nineteenth century (1865-70).

ACT I. Canio and his troupe of strolling players, consisting of his wife Nedda, Tonio and Peppe, having made the round of the village, come back to their travelling theatre followed by a noisy crowd of villagers. Canio announces a performance for that evening and goes off to the tavern with several villagers; the rest troop away to vespers in the church. Tonio finds Nedda singing alone, and makes love to her. She laughs at him, and when he persists, strikes him with her whip. He leaves her, swearing that he will be revenged. No sooner is he gone than Silvio, a young countryman, in love with Nedda, joins her by leaping over a neighboring wall, and begs her to fly with him. She refuses, and asks him not to tempt her, but admits that she loves him. This confession is overheard by Tonio, who has come back unobserved. He hurries off to fetch Canio, and brings him back, too late to see Silvio, who has disappeared over the wall, but just in time to hear Nedda call after him, "To-night—and for ever I shall be thine."

Canio, mad with jealousy, upbraids her, and orders her to tell him her lover's name. She refuses, and Canio is about to stab her, when Tonio and Peppe interfere. Nedda is hurried off to dress for the performance, and Canio left alone is desperate at being forced to act and to laugh while grief is gnawing at his heart.

ACT II. The villagers flock to the theatre and find their places with much confusion and many calls for the play to begin. Nedda collects the money. Silvio is in the audience. She tells him that he had not been seen by Canio.

"The Play" is the usual farce, in which Taddeo, the Clown (Tonio), in the absence of Pagliaccio, the husband (Canio), makes love to Columbine, the wife (Nedda), and gets laughed at, till Harlequin (Peppe), Columbine's accepted lover, comes to sup with her. Taddeo resigns his pretensions, and stations himself at the door as a guard. He soon cries that Pagliaccio is upon them, and hides himself. Harlequin escapes, as Silvio had escaped, without being seen, but Canio hears his wife recite the very same words she had used in the afternoon—"To-night—and for ever I shall be thine." This so excites and enrages him that he throws off the part of Pagliaccio, and begins to upbraid Nedda in her own right, and taking up their quarrel where they had left it, demands her lover's name. Nedda sticks to her part in the hope of saving the situation. The audience, delighted at first with the realism of the acting, is soon completely mystified. Peppe tries to break up the performance. Tonio silences him. Canio insists. Nedda defies him. Suddenly he stabs her, crying that in her death-agony she will speak. She does so, by calling on Silvio to help her. Silvio runs towards her, his dagger drawn. As he comes, Canio, with "It was you, then!" stabs him also, and turning to the audience, says, "La commedia è finita!"—"The comedy is ended."

CHARACTERS OF THE DRAMA

NEDDA (<i>in the play "COLUMBINE"</i>), a strolling player, wife of CANIO	<i>Soprano</i>
CANIO (<i>in the play "PAGLIACCIO" [PUNCHINELLO]</i>), master of the troupe	<i>Tenor</i>
TONIO (<i>in the play "TADDEO"</i>), the Clown	<i>Baritone</i>
PEPPE (<i>in the play "HARLEQUIN"</i>)	<i>Tenor</i>
SILVIO, a villager	<i>Baritone</i>

VILLAGERS AND PEASANTS

THE SCENE is laid in Calabria, near Montalto, on the Feast of the Assumption

PERIOD, between 1865 and 1870

First performed at the Teatro dal Verme, Milan, on May 21, 1892, with the following cast:

<i>Canio</i>	GERAUD
<i>Tonio</i>	VICTOR MAUREL
<i>Nedda</i>	ADELINA STEHLE
<i>Silvio</i>	ANCONA
<i>Peppe</i>	DODDI

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Pagliacci

Pagliacci

Drama in Two Acts

Prologue

English version by
Henry Grafton Chapman
Copyright, 1906, by G. Schirmer

Words and Music by
R. Leoncavallo

Vivace (♩ = 88)

Piano

f deciso

vigoroso

pesante

pesante

incalzando

8va bassa

8va bassa

The musical score is written for piano in 3/8 time. It begins with a tempo marking of 'Vivace' and a metronome indication of 88 beats per minute. The first system includes the instruction 'f deciso' (forte, decided). The second system is marked 'vigoroso' (vigorous). The third system contains no specific markings. The fourth system is marked 'pesante' (heavy) and '8va bassa' (8th octave bass). The fifth system is also marked 'pesante' and '8va bassa'. The sixth system is marked 'incalzando' (accelerating) and '8va bassa'. The score features various musical notations including eighth notes, sixteenth notes, and rests, with some measures containing a '7' indicating a seven-measure rest.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and a final measure with a fermata. The bass staff contains a series of chords and a final measure with a fermata.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and a final measure with a fermata. The bass staff contains a series of chords and a final measure with a fermata.

pp e stacc.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and a final measure with a fermata. The bass staff contains a series of chords and a final measure with a fermata.

pp e stacc. sempre

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and a final measure with a fermata. The bass staff contains a series of chords and a final measure with a fermata.

calando *leggero* *dim.*

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and a final measure with a fermata. The bass staff contains a series of chords and a final measure with a fermata.

rit. *Horns*

Largo assai (♩=44)
dolorosamente

stentate

Horns alone

Cantabile sostenuto assai (♩=54)

p *con passione*

poco string. angoscioso

rit.

p *misterioso*

Vivace come prima (♩=88)

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The notation is written in a style typical of early 20th-century musical publications.

The first system shows a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody in the treble staff begins with a half note, followed by a quarter note, and then a half note. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes.

The second system continues the melody and accompaniment, with the treble staff featuring a series of eighth notes and the bass staff providing a steady accompaniment.

The third system introduces the instruction *con impeto* (with impetus) above the treble staff. The melody becomes more active, with a series of eighth notes and a half note. The bass staff continues with a steady accompaniment.

The fourth system shows the melody and accompaniment continuing, with the treble staff featuring a series of eighth notes and the bass staff providing a steady accompaniment.

The fifth system concludes the page with a final measure in the treble staff marked with a fermata and a final note. The bass staff continues with a steady accompaniment. The instruction *f deciso* (forte, decided) is written above the treble staff.



First system of musical notation. The treble staff features a melodic line with a slur over the first two measures and a fermata. The bass staff has a steady accompaniment. The tempo marking *vigoroso* appears in the third measure.



Second system of musical notation. The treble staff continues the melodic line with various chords and a fermata. The bass staff provides a consistent harmonic support.



Third system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff continues the accompaniment.



Fourth system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has a steady accompaniment. The tempo marking *pesante* appears in the second measure, and *incalzando* appears in the fifth measure. The marking *8va bassa* is written below the bass staff in the second and fourth measures.



Fifth system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has a steady accompaniment. The system ends with a double bar line and the number 2.

Fl. Ob. Clar.

2 *p*

Tonio (putting his head through the curtain) (advancing) (bowing from

T. Si può?... I may? Si può?... So please you! Si - My

Str. *sf* Str. pizz.

the footlights)
Largamente.

T. gno - re!... Si - gno - ri!... Scu - sa - te - mi se da sol mi pre -
La - dies and Gen - tle - men! And par - don me if a - lone I pre -

Str. Ob. Bssn.

ten.

T. sen - to. Io so - no il Pro - lo - go:
sent me: I am the Pro - - logue!

Violoncello

Str. Wood *marcato* Horns

Andantino sostenuto

(Recitando, or in unison with the Violoncello)

T.

Poi - chè in iscena ancor le antiche ma - schere met-te l'au -
Once a-gain the au - thor brings the clas - sic mask be -

Andantino sostenuto (♩ = 52)

Pic. Fl.

Harp Str.

T.

(dopo l'orchestra) *a tempo*

to - re; in parte ei vuol ri - - pren - de - re le vecchie u -
fore you; so part - ly to re - vive for you the an - tique

a tempo

col canto

Str. Horns

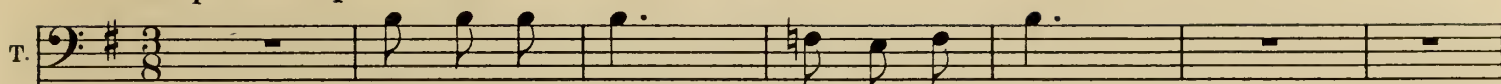
T.

rit.

san - ze, e a vo - i di nuo - vo in - via - mi.
us - age, he bids me once more ad - dress you!

col canto

Un po' meno presto che nell' Introd^{ne} (♩. = 80)

T. 

Ma non per dir - - vi co - me pria:
But not to tell you, as of old,

pp stacc.

Cello

a tempo

T. 

»Le la - cri - me che noi ver - sian son fal - se!
"The tears we shall shed for you here are false ones!

VI. I
c. sord.

pp

VI. II
c. sord.

X
T. 

De - gli spa - si - mi e de' no - stri mar - tir
And the sighs we heave, and our mar - tyr - dom here,

T. 

non al - lar - ma - te - vi!«
must not be ta'en to heart!"

Molto meno

(♩ = 50)

T. *No! No! No! L'au - to - re ha cer - ca - to Your au - thor in - tends far*

Cl. Viola

sf

Basses Bsns. Basses

T. *in - ve - ce pin - ger - vi u - no squar - cio di vi - ta. ra - ther to draw you a bit of life true to na - ture!*

Ob.

pausa

T. *Deciso*
E - gli ha per mas - si - ma sol che l'ar - ti - sta è un uom -
'Tis his con - vic - tion, the ar - tist is first a man,

Str.

ten.

T. *Meno*
e che per gliuo - mi - ni scri - ve - re ei de - ve. Ed al
and that for men what he writes should be writ - ten. And the

Str. Wood Str.

più rit. rit. ancora col canto

(♩ = 40)

T. *p* *ve-ro i-spi-ra-va-si.* Un ni-do di me-
truth he has giv'n to you! A throng of re-col-

Fl. *p* Str. Cello *dolce col canto*

T. mo-rie in fon-do a là-ni-ma can-ta-va un gior-no, ed
lec-tions with-in his in-most soul one day was stir-ring, and

T. *con dolore* *Opp. f.*
e-i con ve-re la-cri-me scris-se, e i sin-ghioz-
these with sin-cer-est tears has he writ-ten, while his sob-

Ob. *cresc.* Bssn. Harp Bases

T. *ten.*
zi il tem-po gli bat-te-va-no!
bing and sigh-ing beat the time for him.

Str. Harp *col canto* Str. Bssn.

animando a poco a poco

(♩ = 56)

T. Dun-que, ve- - dre- - - te a - mar_ sì co - me
So then, you'll see_ love shown_ as hu - man

VI. & Cl. Cor angl.

p misterioso

Bssn., 'Cello, Horn

T. s'a - ma - no gli esseri u - ma - - ni; ve - dre - te de l'ò - dio i
be- - ings do love each oth - - er; you'll see, too, of hat - red the

Wood *cresc.* *incalzando*

Str.

T. tri - sti frut-ti. Del do - lor gli spa - si-mi, ur - li di rab - bia, u -
dire - ful end-ing, wit - ness woe's sharp a - go-ny! Howl-ings of rage will

ed affrett. *un poco*

Ob. *f* *cresc.*

Horns Wind Str.

T. dre - te, e ri - sa ci- - - - ni - che!
reach you, and scorn-ful laugh - - - - ter!

rit. con forza

Tutti Harp *ff*

T. *rit. molto* E vo - i, piut-
And you must con-

Str.
Wood
Harp
Horns *p*

T. to - -sto che le no - stre po - -ve - re gab -
sid - -er, not so much our poor flim-sy cos -

T. ba - -ne d'i - stri - o - - ni, le no -
tu - -mer - y of ac - - tors, ra - ther

T. str'a - ni - me con - si - de - ra - - - te,
let our hearts speak to you for us.

cresc. molto col canto

f *p*

T. poi - - ché siam uo - - - mi - ni di car - - ne e
Aye! for we're men as well, of flesh and of

f *p*

cresc. *ancora*

T. d'os - - - sa, e che di' que -
blood, too, and, like you your -

rianimando e cresc.

con forza *con anima*

T. st'or - fa - no mon - do al pa - - ri di voi spi - ria - mo
selves, we are breath - ing the air of this world for-lorn and

col canto

Più lento quasi recitato

ten.

T. l'ae - ré! Il con-cet - to vi dis-si... Or a - scol-
lone - ly! Now I've giv'n you the no-tion! Watch you the

col canto *p*

Bssn.

(calling, off)
deciso

T. *3*

ta - te co - m'è-gliè svol - to. An - diam. In - co - min - cia - - -
plot un - fold - ing be - fore you. Come on! Let us be - gin, *^*

Tutti f

Tempo I. Vivace

(exit) (The curtain rises)

te!
then!

ff

Str. Wood

Tutti

tutta la forza

Act I

Scene I

Scene. The entrance of a village - where two roads meet. On right a travelling theatre. As the curtain rises, sounds of a trumpet out of tune and a drum are heard. Laughing, shouting, whistling, voices approaching. Enter villagers in holiday attire. Tonio looks up road on left; then, annoyed by the crowd which stares at him, lies down in front of the theatre. Time 3 o'clock. Bright sunlight.

Marziale deciso (♩ = 108)

Piano (The curtain rises)

(Trumpet behind scene)

(Drum & Cymbals from behind scene)

8^{va} bassa

Chorus Boys (confused shouting on left)

Eh!
Hi!

f *f* *sf* *sf*

(Drum & Cymbals)

8^{va} bassa *8^{va} bassa*

Sopr. II (one half) **Sopr. I (one half)**

Son qua!
They're here!

Son qua!
They're here!

sf p

Sopr. I

Ri - tor - na - no... Pa - ghiac-cio è
They're com-ing back! Pa - ghiac-cio's

Ten. I

Ri - tor - na - no... Pa -
They're com-ing back! Pa -

Bass I

Son qua!
They're here!

(one half)

p

8

3

3

3

là!
there!

Tut - ti lo se - guo - no,
The grown-up folks and boys

Ten. II

ghiac-cio è là! Son qua! Son
 ghiac-cio's there! They're here! They're

Bass I & II

Son qua...
They're here!

8

gran - die ra - gaz - zi, ai mot - ti, ai
 all fol - low af - - ter, Their jokes and
 Ri - tor - na - no!
 They're com - ing back! Ten. II
 qua! Ri -
 here! They

8
 laz - - zi ap - - plau - de o - gnun.
 laugh - - ter They all ap - plaud!
 Ten. I & II
 tor - na - no! Ap - - plau - de o - gnun.
 come this way. They all ap - plaud!
 Bass II I & II
 Pa - gliac - cio è là! Pa-gliac-cio è
 Pa - gliac - cio's there! Pa-gliac-cio's

8
 Pa - gliac - cio è là! Pa-gliac-cio è
 Pa - gliac - cio's there! Pa-gliac-cio's

Ten. I

Ed e - gli
But see how

marcati

la! _____
there! _____

Ed e - gli se - rio
But see how grave - ly

Sopr.

Ed e - gli se - ri - o sa - lu - ta e pas - sa
But see how grave - ly he bows as he pass - es,
se - - - - - rio
grave - - - - - he

Ten. I

Son qua!
They're here!

8

Sopr. e tor - na a
turn - ing to

Ten. sa - lu - ta e pas -
bows as he pass -

Bass sa - lu - ta e pas - sa...
he bows and pass - es.

Boys (from behind) *f quasi gridato*
Ehi!
Hi!

bat - te - re sul - la gran cas - sa.
bang on his drum and his brass-es.

sa. Son qua!
es. They're here!

Il Soli
Son qua! Son
They're here! They're

B.

Ehi, sfer - za l'a - si - no, bra-vo Ar-lec -
Hi! Whip that don-key up! Har-le-quin,

qua! Già fra le stri - - - - - dai mo -
here! The boys their whis - - - - - tles are

sf
marcato

C. **Canio (from behind)**

I - te-ne al
Go to the

B.

chi - no!
heart - y!

Sopr.

In a - ria git - ta - no i cap - pel - li!
Their hats and caps a - loft they're throw - ing!

Ten.

In a - ria git - ta - no...
Their hat and caps a - loft -

Bass I

In a - ria git - ta - no...
Their hats and caps a - loft -

Bass II

nel - li.
blow - ing,

sf

C. *dia - - - - - vo - lo!*
dev - - - - - il there!

P. *Peppe (from behind)*
To! To! bi-ri - chi - - -
Take that, you smart - - -

Bass II
git - ta - no in a - - - - - ria i cap -
Their caps on high - - - - - they are

f marcato

P. *no!*
y!

Sopr. *(Boys whistle and shout behind and then enter running)*
fra stri - da e si - bi - li dig - già.
They hoot and whis-tle ev-'ry - where!

Ten.
i lor cap - pel - li dig - già.
Their caps they fling in the air!

Bass I
i lor cap - pel - li dig - già.
Their caps they fling in the air!

Bass II
pel - li!
throw - ing!

Son qua!
They're here!

cresc. molto

Boys

B. Ar - ri - va - no...
Ah, here they come!

Sopr. I

In - die-tro... Ar - ri - va - no...
Stand back, there! Ah, here they come!

Sopr. II

In - die-tro... Ar - ri - va - no...
Stand back, there! Ah, here they come!

Ten. I

In - die-tro... Che dia-vo -
Stand back, there! My! what a

Ten. II

In - die-tro...
Stand back, there!

Bass I

Ec - co il car - ret - to... Ec - co il car - ret - to... Che dia-vo -
See, there's the wag-gon! See, there's the waggon! My! what a

Bass II

Ec - co il car - ret - to... Ec - co il car - ret - to... Che dia-vo -
See, there's the wag-gon! See, there's the waggon! My! what a

Piccolo

f *cresc. sempre* *fragoroso*

B.

Ar - ri - va - no... In - die - tro... In - die - tro, in - die -
Hurrah! Hurrah! Stand back, there! Make way! make way_____

Ar - ri - va - no... In - die - tro... In - die - tro, in - die -
Hurrah! Hurrah! Stand back, there! Make way! make way_____

Ar - ri - va - no... In - die - tro... In - die - tro, in - die -
Hurrah! Hurrah! Stand back, there! Make way! make way_____

le - - - ri - o! Di - o be - ne - det -
fiend - - - ish din! Lord have mer - cy on_____

Ar - ri - va - no... In - die - tro... In - - die -
Hurrah! Hurrah! Stand back, there! Make way

le - - - ri - o! Di - o be - ne - det -
fiend - - - ish din! Lord have mer - cy on_____

le - - - ri - o! Di - o be - ne - det -
fiend - - - ish din! Lord have mer - cy on_____

frigoroso

B.

tro! _____
there! _____

tro! _____
there! _____

tro! _____
there! _____

to! _____
us! _____

tro! _____
there! _____

to! _____
us! _____

to! _____
us! _____

Vi - va Pa-gliac-cio,
Welcome, Pa-gliac-cio!

Vi - va Pa-gliac-cio,
Welcome, Pa-gliac-cio!

Vi - va Pa-gliac-cio,
Welcome, Pa-gliac-cio!

Vi - va Pa-gliac-cio, vi - va Pa-gliac-cio,
Welcome, Pa-gliac-cio! Welcome, Pa-gliac-cio!

Vi - va Pa-gliac-cio, vi - va Pa-gliac-cio,
Welcome, Pa-gliac-cio! Welcome, Pa-gliac-cio!

Vi - va Pa-gliac-cio, vi - va Pa-gliac-cio,
Welcome, Pa-gliac-cio! Welcome, Pa-gliac-cio!

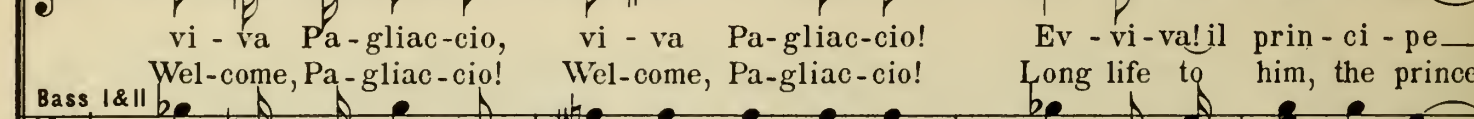
B. 

vi - va Pa-gliac-cio! Ev - vi - va! il prin - ci - pe —
Wel-come, Pa-gliac-cio! Long life to him, the prince

Sopr. I & II 

Ten. I & II 

vi - va Pa-gliac-cio, vi - va Pa-gliac-cio! Ev - vi - va! il prin - ci - pe —
Wel-come, Pa-gliac-cio! Wel-come, Pa-gliac-cio! Long life to him, the prince

Bass I & II 

vi - va Pa-gliac-cio, vi - va Pa-gliac-cio! Ev - vi - va! il prin - ci - pe —
Wel-come, Pa-gliac-cio! Wel-come, Pa-gliac-cio! Long life to him, the prince



B. 

— se' dei pa - gliac - ci! Ev - vi - va! il prin - ci - pe —
— of all pa - gliac - cios! Long life to him, the prince —



— se' dei pa - gliac - ci! Ev - vi - va! il prin - ci - pe —
— of all pa - gliac - cios! Long life to him, the prince —



— se' dei pa - gliac - ci! Ev - vi - va! il prin - ci - pe —
— of all pa - gliac - cios! Long life to him, the prince —



— se' dei pa - gliac - ci! Ev - vi - va! il prin - ci - pe —
— of all pa - gliac - cios! Long life to him, the prince —



B.

— sei dei pa - gliac - ci! Ev - vi - va!
— of all pa - gliac - cios! Long life then!

— sei dei pa - gliac - ci! Ev - vi - va!
— of all pa - gliac - cios! Long life then!

— sei dei pa - gliac - ci! Ev - vi - va! Ev - vi - va!
— of all pa - gliac - cios! Long life then! Long life then!

— sei dei pa - gliac - ci! Ev - vi - va! Ev - vi - va!
— of all pa - gliac - cios! Long life then! Long life then!

B.

Ev - vi - va! Ev - vi - va! il prin - ci - pe
Long life then! Long life to him, the prince

Ev - vi - va! Ev - vi - va! il prin - ci - pe
Long life then! Long life to him, the prince

Ev - vi - va! Ev - vi - va! Ev - vi - va! il prin - ci - pe
Long life then! Long life then! Long life to him, the prince

Ev - vi - va! Ev - vi - va! Ev - vi - va! il prin - ci - pe
Long life then! Long life then! Long life to him, the prince

B.

— sei dei pa - gliac - ci! I guai di - scac - ci tu —
 — of all pa - gliac - cios! You drive our cares a - way —

— sei dei pa - gliac - ci! I guai di - scac - ci tu —
 — of all pa - gliac - cios! You drive our cares a - way —

— sei dei pa - gliac - ci! I guai di - scac - ci tu —
 — of all pa - gliac - cios! You drive our cares a - way —

B.

— co'l lie - to u - mo - re! Ev - vi - va! Ev -
 — with fun and laughter. Long life then! Long

— co'l lie - to u - mo - re! Ev - vi - va! Ev -
 — with fun and laughter. Long life then! Long

— co'l lie - to u - mo - re! Ev - vi - va! Ev -
 — with fun and laughter. Long life then! Long

— co'l lie - to u - mo - re! Ev - vi - va! Ev -
 — with fun and laughter. Long life then! Long

Trumpet on the stage
 and in orchestra

Trumpet

Orchestra

poco rit.

B. *vi - va! Tu scac - ci i guai co'l lie - to u - mor! O -*
life then! You ban - ish care with all your fun! Cheer

poco rit.

vi - va! Tu scac - ci i guai co'l lie - to u - mor! O -
life then! You ban - ish care with all your fun! Cheer

poco rit.

vi - va! Tu scac - ci i guai co'l lie - to u - mor! O -
life then! You ban - ish care with all your fun! Cheer

poco rit.

vi - va! Tu scac - ci i guai co'l lie - to u - mor! O -
life then! You ban - ish care with all your fun! Cheer

Orchestra *poco rit.*

a tempo un poco più sostenuto

B. *gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi... Ed*
all, cheer all! Then cheer for jest and laugh - ter! But

gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi... Ed
all, cheer all! Then cheer for jest and laugh - ter! But

O - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...
Cheer all, cheer all! Then cheer for jest and laugh - ter!

O - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...
Cheer all, cheer all! Then cheer for jest and laugh - ter!

a tempo un poco più sostenuto

f

B.

ei, ed ei se - rio sa - lu - ta e pas - sa... O -
 he, but he just grave - ly bows and pass - es. Cheer

ei, ed ei se - rio sa - lu - ta e pas - sa... O -
 he, but he just grave - ly bows and pass - es. Cheer

Ed ei, ei se - rio sa - lu - ta e pas - sa...
 But he just grave - ly bows and pass - es.

Ed ei, ei se - rio sa - lu - ta e pas - sa...
 But he just grave - ly bows and pass - es.

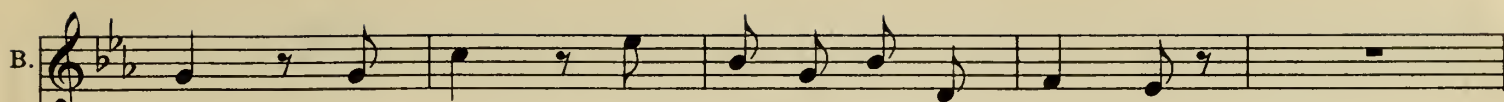
B.


gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi... Ed
 all, cheer all! Then cheer for jest and laugh - ter! But


gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi... Ed
 all, cheer all! Then cheer for jest and laugh - ter! But


O - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...
 Cheer all, cheer all! Then cheer for jest and laugh - ter!


O - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...
 Cheer all, cheer all! Then cheer for jest and laugh - ter!

B. 
 ei, ed ei se - rio sa - lu - tae pas - sa...
 he, but he just grave-ly bows and pass - es!

Sopr. I 
 ei, ed ei se - rio sa - lu - tae pas - sa...
 he, but he just grave-ly bows and pass - es!

Sopr. II 
 ei, ed ei se - rio sa - lu - tae pas - sa...
 he, but he just grave-ly bows and pass - es!

Ten. I 
 Ed ei, ei se - rio sa - lu - tae pas - sa...
 But he just grave-ly bows _____ and pass - es!

Ten. II 
 Ed ei, ei se - rio sa - lu - tae pas - sa...
 But he just grave-ly bows _____ and pass - es!

Bass I 
 Ed ei, ei se - rio sa - lu - tae pas - sa...
 But he just grave-ly bows _____ and pass - es!

Bass II 
 Ed ei, ei se - rio sa - lu - tae pas - sa...
 But he just grave-ly bows _____ and pass - es!



B.

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

Vi - va Pagliaccio!
Welcome, Pagliaccio!

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

Vi - va Pagliaccio!
Welcome, Pagliaccio!

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

Vi - va Pagliaccio!
Welcome, Pagliaccio!

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

Vi - va Pa - gliac - cio!
Wel - come, Pa - gliac - cio!

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

Vi - va Pa - gliac - cio!
Wel - come, Pa - gliac - cio!

Trumpet

Vi - va Pagliaccio, vi - va Pa - gliac - cio, Pagliac -
Welcome Pagliaccio! Welcome Pa - gliac - cio, Pagliac -

Vi - va Pagliaccio! Vi -
Welcome Pagliaccio! Bra -

Vi - va Pagliaccio! Vi -
Welcome Pagliaccio! Bra -

Vi - va Pagliaccio! Ai motti, ai lazzi ap - plau de o -
Welcome Pagliaccio! For jest and laughter cheer we

Vi - va Pagliaccio! Ai motti, ai lazzi ap - plau de o -
Welcome Pagliaccio! For jest and laughter cheer we

Vi - va Pa - gliac - cio! Ai motti, ai lazzi ap - plau de o -
Wel - come Pa - gliac - cio! For jest and laughter cheer we

Vi - va Pa - gliac - cio! Ai motti, ai lazzi ap - plau de o -
Wel - come Pa - gliac - cio! For jest and laughter cheer we

B. *cio! O - gnun, o - gnun,*
cio! Cheer all! Cheer all!

Sopr. I & II
va! O - gnun, o - gnun,
vo! Cheer all! Cheer all!

Ten. I & II
gnun... Che dia - vo - le - rio! Dio be - ne -
all! Oh, what a rack - et! Oh, what a

Bass I & II
gnun... Che dia - vo - le - rio! Dio be - ne -
all! Oh, what a rack - et! Oh, what a

ff
8va bassa.....

B. *ap - plau - de o - gnun ai laz - zi, ap - plau - de o -*
Cheer all for fun and laugh - ter! Then cheer we

ap - plau - de o - gnun ai laz - zi,
Cheer all for fun and laugh - ter! ap - plau - de o -
ap - plau - de o - gnun ai laz - zi, Then cheer we
Cheer all for fun and laugh - ter!

det - to! Ap - plau - de o - gnun ai laz - zi, ap -
rack - et! Cheer all for fun and laugh - ter! Then

det - to! Ap - plau - de o - gnun ai laz - zi,
rack - et! Cheer all for fun and laugh - ter!

B.

gnun, all! o - gnun! Vi - va Pa - gliac - cio!
 Hur - rah! Cheer for Pa - gliac - cio!

gnun, all! o - gnun! Vi - va Pa - gliac - cio!
 Hur - rah! Cheer for Pa - gliac - cio!

plau-de o - gnun, o - gnun! Vi - va!
 cheer we all! Hur - rah! Bra - vo!

ap - plau - de o - gnun! Vi - va!
 Then cheer we all! Bra - vo!

f

B.

Vi - va, vi - va Pa - gliac - - - cio!
 Bra - vo! Hur - rah, Pa - gliac - - - cio!

Vi - va, vi - va Pa - gliac - - - cio!
 Bra - vo! Hur - rah, Pa - gliac - - - cio!

Vi - va, Ev - vi - - - va!
 Bra - vo! Pa - gliac - - - cio!

Ten. I

Vi - va,
 Bra - vo!
 Violins

B. *Vi - va, Bra-vo! vi - va, Bra-vo! vi - va! Bra - - - vo!*

Vi - va, Bra-vo! vi - va, Bra-vo! vi - va! Bra - - - vo!

Vi - va, Bra-vo! vi - va, Bra-vo! vi - va! Bra - - - vo!

Vi - va, Bra-vo! vi - va, Bra-vo! vi - va! Bra - - - vo!

Vi - va, Bra-vo! vi - va, Bra-vo! vi - va! Bra - - - vo!

Violins trem. Bra-vo! vi - va, Bra-vo! vi - va! Bra - - - vo!

& Wood-wind

Canio

C. *Gra-zie! Thank you!*

B. *Ev - vi - va Pa - gliac - - - cio, t'ap-pla - u - de o - gnun! Ev -*
He's here, he is here! Let us cheer for him, cheer! God

Ev - vi - va Pa - gliac - - - cio, t'ap-pla - u - de o - gnun! Ev -
He's here, he is here! Let us cheer for him, cheer! God

Ev - vi - va Pa - gliac - - - cio, t'ap-pla - u - de o - gnun! Ev -
He's here, he is here! Let us cheer for him, cheer! God

Ev - vi - va Pa - gliac - - - cio, t'ap-pla - u - de o - gnun! Ev -
He's here, he is here! Let us cheer for him, cheer! God

C. *Gra - zie!*
Thank you! *Vor - rei...*
I'd like —

B. *vi - va!*
bless you! *Bra - vo!*
Bra - vo! *E lo spet - ta - co - lo?*
Now what a - bout the play?

vi - va!
bless you! *Bra - vo!*
Bra - vo! *E lo spet - ta - co - lo?*
Now what a - bout the play?

vi - va!
bless you! *Bra - vo!*
Bra - vo! *E lo spet - ta - co - lo?*
Now what a - bout the play?

vi - va!
bless you! *Bra - vo!*
Bra - vo! *E lo spet - ta - co - lo?*
Now what a - bout the play?

C. *Si - gno - ri miei!* (beating the drum to drown the voices of the crowd)
Gen - tle - men, please!

B. *E lo spet - ta - co - lo?* Uh! *ci as - sor - da!*
But what a - bout the play? Huh! you deaf - en us!

E lo spet - ta - co - lo? Uh! *ci as - sor - da!*
But what a - bout the play? Huh! you deaf - en us!

E lo spet - ta - co - lo? Uh! *ci as - sor - da!*
But what a - bout the play? Huh! you deaf - en us!

E lo spet - ta - co - lo? Uh! *ci as - sor - da!*
But what a - bout the play? Huh! you deaf - en us!

(with a comic salutation)

Miac - Now

Fi - ni - sci - la!
Have done, I pray!

Fi - ni - sci - la!
Have done, I pray!

Fi - ni - sci - la!
Have done, I pray!

Fi - ni - sci - la!
Have done, I pray!

Fi - ni - sci - la!
Have done, I pray!

Fi - ni - sci - la!
Have done, I pray!

Fi - ni - sci - la!
Have done, I pray!

Fi - ni - sci - la!
Have done, I pray!

r. h.

tr.

tr.

Quasi recit. Andantino

cor - dan di par - lar?
may I say a word? (laughing)

Ah! ah! ah! ah! ah! ah!
Ha! ha! ha! ha! ha! ha!

Con lui si dee
We'd best let him

Ah! ah! ah! ah! ah! ah!
Ha! ha! ha! ha! ha! ha!

Con lui si dee
We'd best let him

Ah! ah! ah! ah! ah! ah!
Ha! ha! ha! ha! ha! ha!

Con lui si dee
We'd best let him

Andantino (♩ = 80)

col canto

l. h.

Vivo (in uno)

Un gran -
A won -

pp

ce - de - re, ta - ce - re ed a - scol - tar!
have his way! Be still now! let him be heard!

ce - de - re, ta - ce - re ed a - scol - tar!
have his way! Be still now! let him be heard!

ce - de - re, ta - ce - re ed a - scol - tar!
have his way! Be still now! let him be heard!

Vivo (in uno) (♩ = 112)

f

l.h.

- de spet - ta - co - loa ven - ti - trè o -
- drous per - form - ance, I say, will be giv -

p.

l.h.

- re pre - pa - rail vo - stru - mi - le e buon ser - vi -
- en By your hum - ble ser - vants this eve - ning at

(bowing comically)

C. to - - - - - re! Ve -
sev - - - - - en! The

l. h.

C. dre - te le sma - - - - - nie del bra - vo Pa - gliac - cio; e
wrath of Pa - gliac - - - - - cio will there be pre - sent - ed, What

C. co-m'ei si ven - - - - - di - cae ten-de un bel lac-cio...
vengeance he took, _____ and the trap he in - vent-ed!

incalz.

C. Ve - dre - te di To - nio tre - mar la car - cas - sa, e
You'll wit - ness the car - cass of To - ni - o trem - ble, And

pp

l. h.

incalz. e cresc. a poco a poco

c. qua - le ma - tas - sa d'in - tri-ghi or-di - rà.
see him dis - sem - ble and pile up the plot.

rit.

c. Ve - ni - - - te, o - no - ra - - te -
So come - - - then, and hon - - or

sf con eleganza

c. ci si - gno - - - rie si - gno - - re. A
us by com - - - ing this e - - ven! Come

cedendo

rall. con grazia

c. ven - ti - trè o - - re! A ven - ti - trè o - -
all, then, at sev - - en! Re - mem - ber, at sev - -

più lento

più lento col canto

a tempo

C. re!
en!

Sopr. I

Ver - re - - mo,e tu ser - ba - ci il
We'll be _____ there,we're sure _____ that your best

Sopr. II (laughing)

Ah! ah! ah! ah! ah! ah! Ver -
Ha! ha! ha! Ha! ha! ha! We'll

Ten. I

Ver - re - - mo,e tu ser - ba - ci il
We'll be _____ there,we're sure _____ that your best

Ten. II (laughing)

Ah! ah! ah! ah! ah! ah! Ver -
Ha! ha! ha! Ha! ha! ha! We'll

Bass I

Ver - re - - mo,e tu ser - ba - ci il
We'll be _____ there,we're sure _____ that your best

Bass II

Ver - re - - mo,e tu ser - ba - ci il
We'll be _____ there,we're sure _____ that your best

*a tempo
cresc. molto*

f

C. 

A ven - ti - trè
Re - mem - ber, at

più lento

tuo — buon u - mo - re. A ven - ti - trè o - - re!
play — will be giv - en! At sev - en this e - - ven!

re - - mo, ver - re - mo. A ven - ti - trè o - - re!
be — there, we'll be there! At sev - en this e - - ven!

tuo — buon u - mo - re. A ven - ti - trè o - - re!
play — will be giv - en! At sev - en this e - - ven!

re - - mo, ver - re - mo. A ven - ti - trè o - - re!
be — there, we'll be there! At sev - en this e - - ven!

tuo — buon u - mo - re. A ven - ti - trè o - - re!
play — will be giv - en! At sev - en this e - - ven!

tuo — buon u - mo - re. A ven - ti - trè o - - re!
play — will be giv - en! At sev - en this e - - ven!

più lento rall. con grazia

col canto

più lento *Tempo deciso*

C. o - re!
sev - en!

(Canio descends from the cart)

A ven - ti - trè o - re!
We'll be there at sev - en!

(Tonio advances to help Nedda down)

Ver - re - mo!
We'll be there!

A ven - ti - trè o - re!
We'll be there at sev - en!

Ver - re - mo!
We'll be there!

A ven - ti - trè o - re!
We'll be there at sev - en!

Ver - re - mo!
We'll be there!

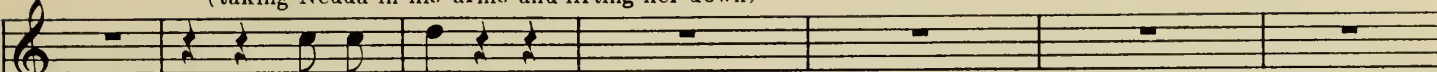
più lento *Tempo deciso (♩. = 92)*

Sempre vivace. In uno come uno scherzo

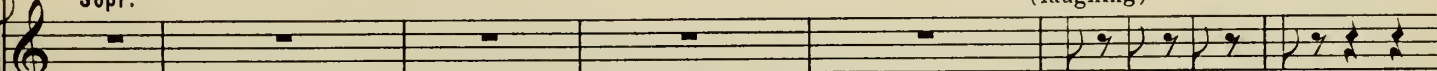
(giving Tonio a box on the ear)

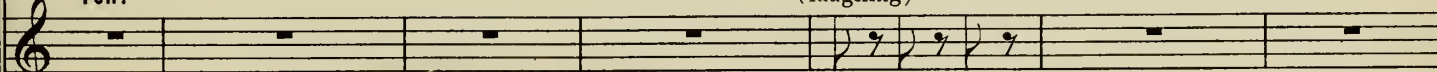
tempo giusto senza affrett.

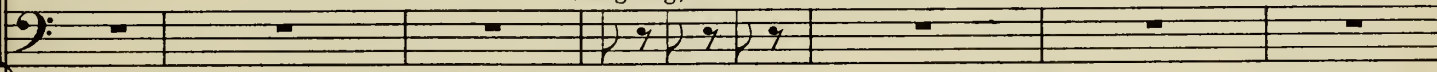
(taking Nedda in his arms and lifting her down)

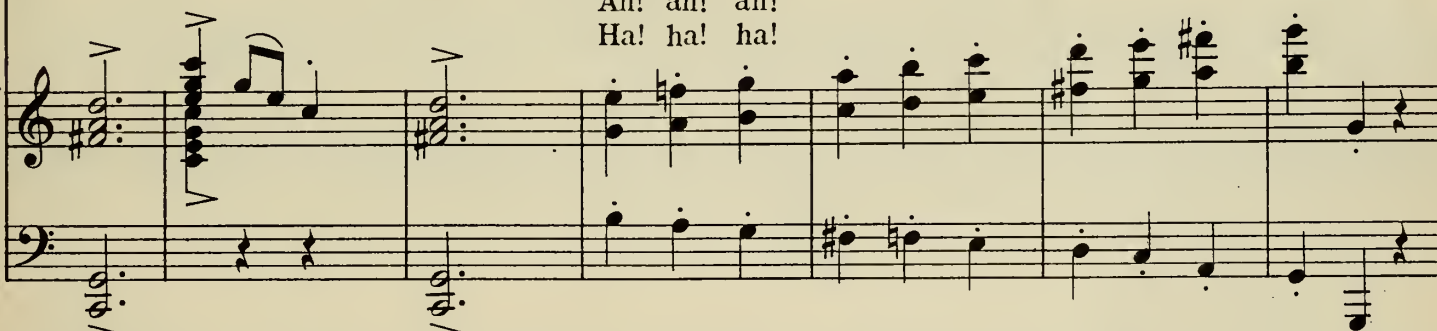
C. 

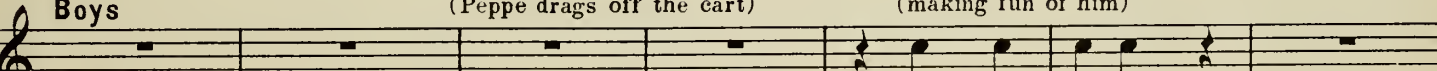
Via di li!
Get a - way!

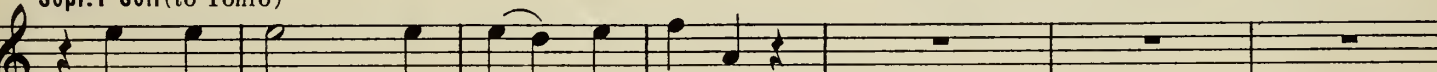
Sopr.  (laughing)
Ah! ah! ah! ah!
Ha! ha! ha! ha!


Ten.  (laughing)
Ah! ah! ah!
Ha! ha! ha!

Bass  (laughing)
Ah! ah! ah!
Ha! ha! ha!




B. Boys  (Peppe drags off the cart) (making fun of him)
Con sa - lu - te!
Here is to you!

Sopr. I Soli (to Tonio) 
Pren - di que - sto, bel ga - lan - te!
Does that suit you, Mis - ter lov - er?



(Tonio threatens the boys, who run up the stage to back, and disappears grumbling behind the travelling theatre)



Tonio (aside, as he goes)

(Tonio enters the theatre)

T. *p*

La pa-ghe-ra - - i! · bri-gan-te!
He'll pay for this, ere it's o-ver!

l.h. p *r.h.*

(Four or five villagers approach Canio)

A Villager (to Canio)

V. *f*

Di', con noi vuoi be - ve - re un buon bic-
Say! come drink a glass with us! Well get a

chie - re sul - la cro - ce - vi - a? Di', vuoi tu?
good one there at yon - der cor - ner! Say! You will?

Canio

Peppe (reappearing)

C.
P.

Con pia - ce - re. A - spet - ta - te - mi... An-ch'io ci
Aye, with plea-sure! Wait a bit for me! I'm in that,

con eleganza

(Canio passes toward the theatre)

(Peppe throws his whip in front of the theatre and goes in to change his clothes)

Canio (calling)

P.
C.

sto! too! Di', To - - nio, vie - ni vi -
Ho! To - - nio! are you com -

l. h.

Tonio (from within)

C.
T.

a? ing? Io net - toil so - ma - rel - lo.
I'm rub - bing down the don - key!

p p f

Another Villager (jestingly)

T. V.
Pre - ce - de - te - mi. Ba - da, Pa - gliac - cio,
Go on a - head of me! Care - ful, Pa - gliac - cio,

V.
ei so - - lo vuol re - sta - re per
He on - - ly stays be - hind there for

Canio (smiling, but knitting his brows)

V. C.
far la cor - tea Ned-da! Eh! Eh!
mak - - ing love to Ned-da! Eh! What!


C. *lento*
Vi pa - - re?
You think so?

p *pp*

8va bassa...
K. dr.

Cantabile (♩=50)

Adagio molto *con grande espressione*

c. 
 Un tal gio-co, cre-de-te-mi, — è meglio non gio-car-lo con me, miei
 Such a game, well, I'd have you know, 'Twere bet-ter not to play it on me, my

p *legatissimo*

c. 
 ca-ri; e a To-nio... e un po-co a tut-tior par-lo! Il te-
 neigh-bors; to To-nio, aye, to you all I say it. For the

cantato

c. 
 a-tro e la vi-ta non son la stessa co-sa;
 stage there and life, they are dif-f'rent al-to-geth-er,

marcato
e legato il basso

c. 
 no... non son la stes-sa co--sa!!...
 they're dif-f'rent the whole world o--ver!

rit.

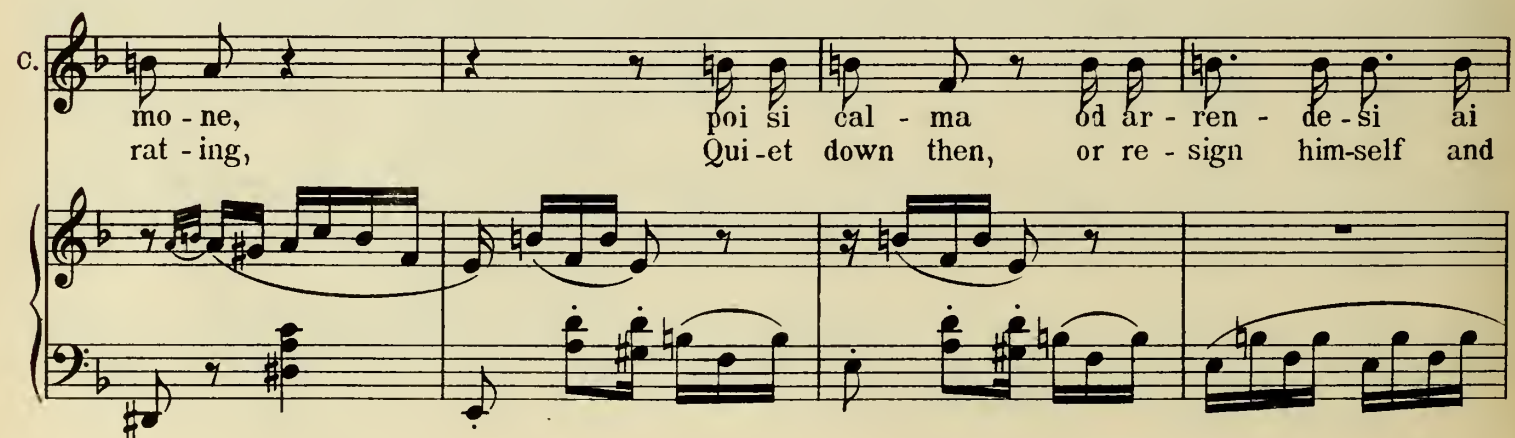
Andantino sostenuto assai (♩=60)
molto ritmato (pointing at the theatre)

c. 

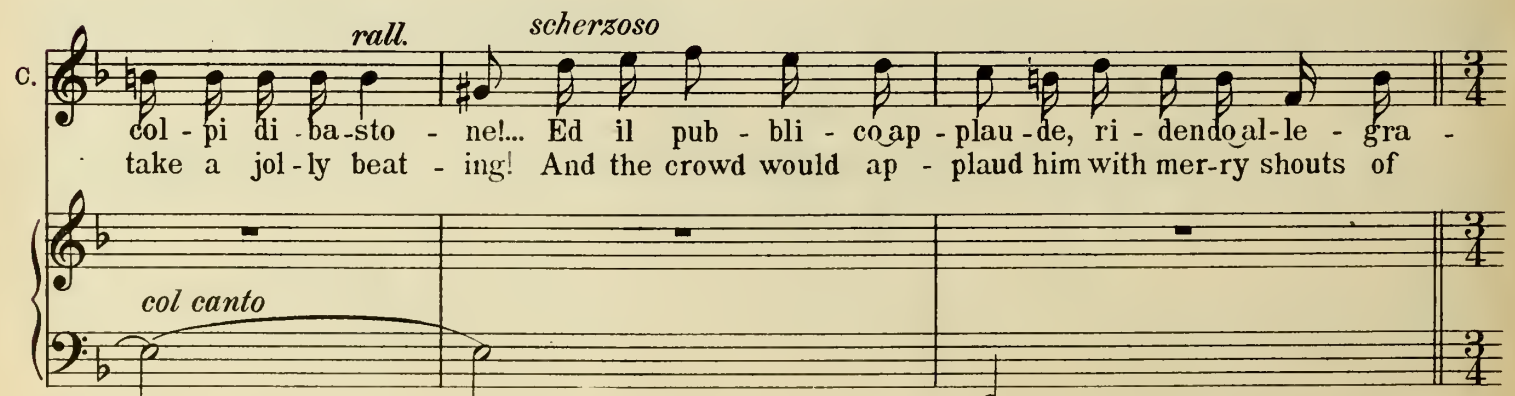
E se las-sù Pa - gliac - cio sor-pren - de la sua
 For if up there Pa - gliac - cio his la - dy should dis-

c. 

spo - sa col bel ga-lan-te in ca - me-ra, faun co - mi-co ser -
 cov- -er, With some fine fel - low in her room, he'll give the two a

c. 

mo - ne, poi si cal - ma od ar - ren - de - si ai
 rat - ing, Qui-et down then, or re - sign him-self and

c. 

rall. scherzoso
 col - pi di ba-sto - nel... Ed il pub - bli - co ap - plau-de, ri - dendo al-le - gra -
 take a jol-ly beat - ing! And the crowd would ap - plaud him with mer-ry shouts of

col canto

Un poco più mosso

animando a poco a poco e lasciandosi trasporta-

c. *men-te! Ma se Ned - da sul se - rio sor - pren - des - si... laughter! But if Ned - da I real - ly should sur - prise so,*

re suo malgrado

c. *al - tra - men - - - - te fi - hi - reb - - - - be la What came af - - - - ter, were a far - - - - dif - f'rent*

incalz.

cresc.

c. *sto - ria, co - m'è ver - - - - che vi par - - - - lo!... sto - - ry! And I mean - - - - what I say, sir,*

cresc. molto

lunga pausa

fp

Tempo I (resuming his sarcastic tone)

c. *Un tal gio - co, cre - de - te - mi, - è me - glio non gio - car - lo! That's a game there, you take my word, 'Twere bet - ter not to play, sir!*

colla parte

Nedda (aside) *Allegro vivo (In Uno) Come prima*

N. *Con - fu - sa io son!*
What does he say?

Chorus

Ten. I

Villagers

Bass I

Sul se - rio pi - gli dunque la co - sa?
Oh, come now, you're not se - ri - ous, real - ly?

Sul se - rio pi - gli dunque la co - sa?
Oh, come now, you're not se - ri - ous, real - ly?

Allegro vivo (In Uno) Come prima

Canio

C. *Io!?... I?* *Vi pa - re!!* *Scu -*
You thought so? *For -*

Molto meno quasi a piacere

C. *sa - te - mi!...* *A - do - ro la mia spo - - sa!*
give me, sirs! *I love my wife most dear - - ly!*

col canto

(Canio approaches Nedda and kisses her forehead)

ff *cresc.*

ff

Scene and Chorus of the Bells

Meno (♩ = 160) *p* (Oboe within)

Boys (rushing to the left and looking off)
I zam - po - gna - ri!
Here come the bag-pipes!

Sopr. *Soli I*
I zam - po - gna - ri!
Here come the bag-pipes!

Villagers
Soli I
Ver - so la chie - sa
Now to the church the

Bass

Chorus

Cantabile legato con p

Es - siac - com -
See how in

van - noi com - pa - -ri.
peo - ple are go - -ing.

dolcezza e senza rall.

pa - gna - no la co - mi - ti - -va che a cop - pie al ve - spe - ro
cou - ples they fol - low the par - -ty, Go - ing to ves - pers all

Oboe within

Violin

p con eleganza

Bell

Bell

sen va giu - li - - -va.
jol - ly and heart - - -y.

Le cam - pa - - -ne...
Hear the church - - -bells!

Bell

Sopr. *dolce*
Ah! Come! An - diam. Then come! La Come! cam - pa - church -
Ten. Come! Then come! Come! The church -
Bass An - diam! Then come! Lets fol -

Bell

Canio *poco rit.*
Ma poi... ri - cor -
But then, you will

na ci ap - pel - la al Si - gno - re!
bell doth call us to wor - ship!
mo! low! An - dia - mo!
Lets fol - low!

col canto

Bell

18934

C. *poco rit.*

da - - - te - vi!
not - - - for - get!

A ven - ti - trè o - - -
This eve - ning at sev - - -

col canto

Presto come prima

C. re!
en!

(smiles and nods to those who have invited him, and disappears behind theatre)

Chorus

Sopr. (The pipers enter with young and old villagers in couples, addressing those who are on the stage)

An - diam!
Come on!

An -
Come

Ten.

An - diam!
Come on!

An -
Come

Bass

An - diam!
Come on!

An -
Come

Presto come prima

Bell

stia

diam! on! An - diam, Let's go! an - diam, let's go! an - diam, let's go! diam! on!
 diam! on! An - diam, Let's go! an - diam, let's go! an - diam, let's go! diam! on!
 diam! on! An - diam, Let's go! an - diam, let's go! an - diam, let's go! diam! on!

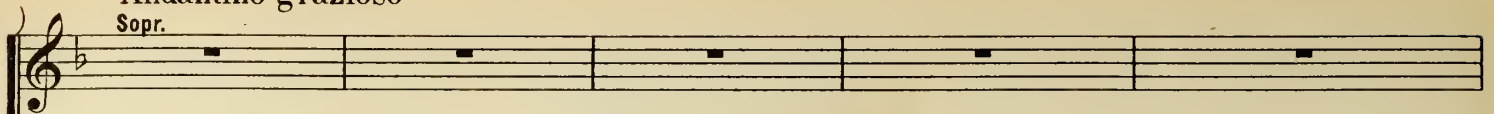
l. h.
l. h.
 Bell Bell Bell

(both groups join and form in couples)

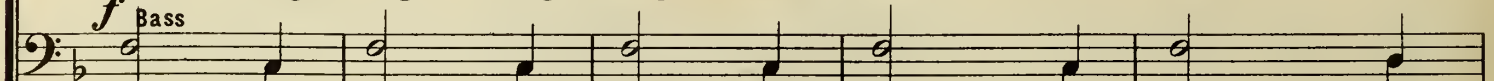
Bell Bell Bell Bell Bell Bell

Andantino grazioso

Sopr.



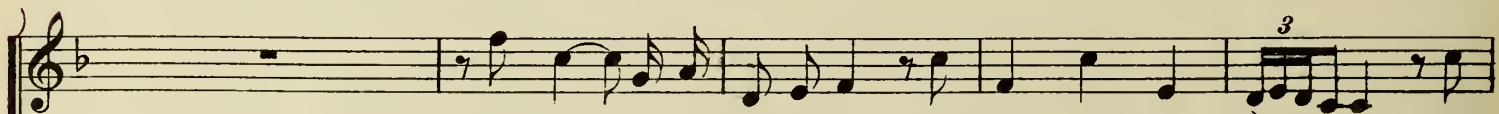
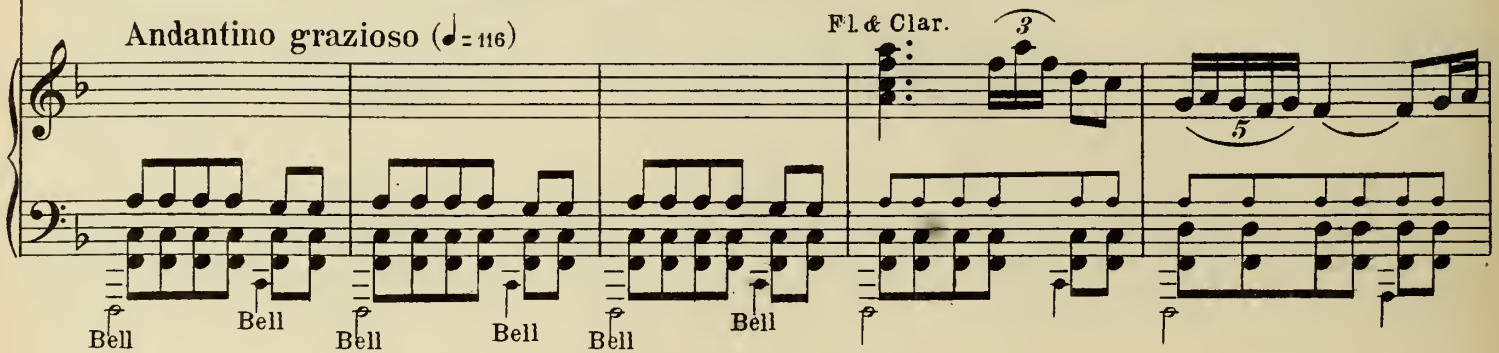
Don Dong, Din ding Don dong, Din ding Don dong, Don ding, Don dong,



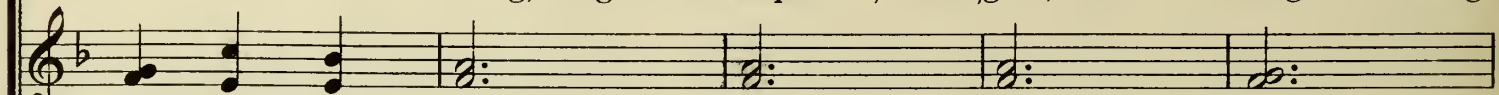
Don Dong, Din ding Don dong, Din ding Don dong, Din ding Don dong, Din ding Don dong, Din ding

Andantino grazioso (♩ = 116)

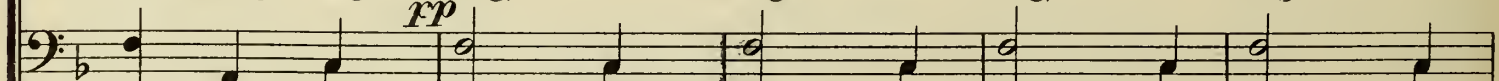
Fl. & Clar.



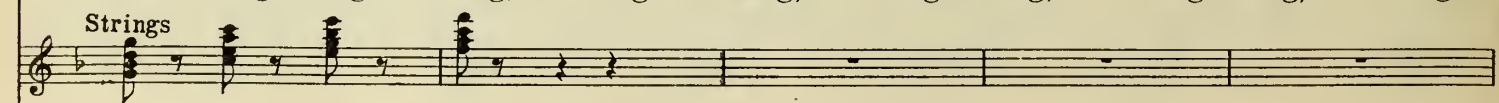
Din, Don, suona ves-pe-ro, ra - gaz - zee gar - zon, Din
Ding, dong. 'Tis the vesper-bell, come, girls, come a - long! Ding



Din ding Don dong, Din ding Don dong, Din ding Don dong, Din ding



Din ding Don dong, Din ding Don dong, Din ding Don dong, Din ding Don dong, Din ding



Don _____ a cop-pie al tem - pio ci af-fret-
dong! _____ In pairs to church let's hur-ry

Din Don Din Don Din
ding dong, ding dong, ding

Don Din Don Din Don Din Don Din Don Din
dong, ding dong, ding dong, ding dong, ding dong, ding

r. h.

tiam, _____ Din, Don, dig-già i
on, _____ Ding, dong! See the

Don Din Don Din Don Din
dong, ding dong, ding dong, ding

Don Din Don Din Don Din Don Din Don Din Don Din
dong, ding dong, ding dong, ding dong, ding dong, ding

> p

cul-mi - ni il sol vuol ba - ciar. Le mam - me cia -
 setting sun on chim - ney - tops play. Our moth - ers keep

Don dong, Din ding Don dong, Din ding Don dong,

Don dong, Din ding Don dong, Din ding Don dong, Din ding Don dong, Din ding

r. h.

doc - chia - no, at - ten - ti, com - par!
 sharp look-out, Be care - ful, I say!

Din ding Don dong, Don dong!

Don dong, Din ding Don ding Don dong!

sf

marcato

Din, Don, ——— tut-to ir - ra - dia - si di lu - ce e da -
 Ding, dong! ——— Now all the world with love is a -

Don Din Don Din Don Din Don
 Dong ding dong, ding dong, ding dong, ding

r. h.

Bell

Ah! ———
 Ah! ———

mor!
 glow! ———

Mai vec -
 But the old

Don Din Don Din Don Din Don Din Don
 dong, ding dong, ding dong, ding dong, ding dong, Ding
 ding

p

Ah! Ah!

chi sor - ve - glia - no gli ar - di - tia - ma - dor!
folks are keen to watch these ven - ture - some beaux.

Don Din Don Don Don
dong, ding dong, dong, ding

The piano accompaniment consists of a treble staff with a melodic line and a bass staff with a rhythmic pattern of eighth notes.

Le mam - me cia - doc - chia - no, at -
Our moth - ers keep sharp look - out! Be

I vec - chi sor - ve - glia - no gli ar -
The old folks are keen to watch these

Don Din Don Din Don Già tut - to s'ir - ra - dia, s'ir - ra -
dong, ding dong, ding dong! The world now, the world now all with

The piano accompaniment continues with a similar rhythmic pattern, featuring a treble staff with a melodic line and a bass staff with a rhythmic pattern of eighth notes.

ten - ti com - par! Ah! Ah! Le mamme cia - doc - chia - no at -
care - ful, I say! Ah! Ah! Our moth - ers keep sharp look - out, Be

di - tia - ma - dor! Ah! Ah! I vec - chi sor - ve - glia - no gliar -
ven - ture - some beaux! Ah! Ah! The old folks are keen to watch these

dia di lu - ce e d'a - mor! Don Din Don Din Don Din
love is a - glow! Dong, ding dong, ding dong, ding

cresc. *poco a poco*

ten - ti com - par! Din Don Din Don Din Don Din Don Din Don
careful, I say! Ding dong, ding dong, ding dong, ding dong, ding dong,

di - tia - ma - dor! Din Don Din Don Din Don Din Don Din Don
ven - ture - some beaux! Ding dong, ding dong, ding dong, ding dong, ding dong.

Don Din Don Din Don Din Don Din Don Din Don Din Don
dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong.

cresc. *ff rit. col canto*

a tempo

Din, Don, già suona ve - spe - ro _____ e tut-to ir-
 Ding dong, it is the ves - per song, _____ And all the

a tempo

Ah! _____ già tut-to ir - ra - dia-si di lu-ce e a - mor! _____
 Ah! _____ And all the world's a-glow, with love's a - glow! _____

a tempo

At- - -ten- - -ti, at - ten - ti com - pa - ri! le
 Care- - -ful! be care - ful, be care - ful! Your

a tempo

ra - dia-si di lu-ce e a - mo - re, _____ ea - mor! _____
 world's a-glow, with love's a - glow, _____ a - glow! _____

le mam-me a-doc-chia-no già gli a-ma - dor! _____
 Your mothers' eyes are fixed up-on your beaux! _____

p

mam- - -me a - doc- -chian già gli a - ma - dor! _____
 moth- - -ers' eyes are watch - ing your beaux! _____

p

Bell

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts feature a melodic line with a long slur and a final *pp* dynamic. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note pattern. The key signature has one flat, and the time signature is 4/4.

Ah!
Ah!

Ah!
Ah!

Ah!
Ah!

pp

p

(The couples go off by road at back)

Continuation of the piano accompaniment. The right-hand part features a melodic line with a long slur and a final *p* dynamic. The left-hand part continues the eighth-note pattern. The key signature has one flat, and the time signature is 4/4.

p

(from the back)

Din, Don, suo-na ve-spe-ro, ra-gaz-zee gar-zon. — Din
Ding dong, — tis the ves-per song, So come, come a-long! — Ding

pp (out of sight) (from behind scenes)

Don! — Ah! —
dong! — Ah! —

pp

Ah! —
Ah! —

pp

Ah! —
Ah! —

Musical score for page 67, featuring vocal parts and piano accompaniment. The score is written in G major (one sharp) and 4/4 time.

Vocal Parts (Soprano, Alto, Bass):

- Each vocal line begins with a rest, followed by a melodic phrase. The lyrics "Ah!" are written below the notes.
- The vocal parts conclude with a final note, marked *ppp* (pianissimo).

Piano Accompaniment:

- The piano part features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.
- The piano part concludes with a final chord, marked *pp* (pianissimo).

Other Instruments:

- Bell:** Indicated by a bell icon and the word "Bell" at the bottom of the page.
- Oboe:** Labeled "(Oboe, behind scenes)" in the lower right section of the score.

Nedda (musing)

N. Qual fiam - ma a - vea nel guar - do!
His eyes with fire were flam - ing!

N. Gli oc - chi ab - bas - sa - i per te - ma ch'ei leg - ges - se il
I dropt my eyes, fear - ful lest he should have read there what

rit.
ritenendo un poco il tempo

N. mi - o pen - sier se - gre - - to! Oh! s'ei mi sor - pren -
I was se - cret - ly think - - ing! Ah! if he were to

vivamente
con amore

N. des - se... bru - ta - le co - me e - gli è!
catch me, the cru - el brute he is!

f *p* *poco meno*
p

N. Ma ba - sti, or - vi - a. Son que - sti so - gni pa - u - ro - si e fo - le!
Enough then! Have done now! That's but a hor - rid dream, a fool - ish night - mare!

col canto

Moderato (♩ = 56)

*dolce**poco rit.*

N. *dolce armonioso arpeggiando* *p*

O che bel so - le di mez - za - go - -
There thou art shin - ing, bright sun of sum - -

poco rit.

Andantino (♩ = 88)

con dolce languore

N. *a tempo*

sto! mer! Io son pie - - na di vi - ta, e,
And the life in me thrills me, and

N.


tut - - ta! lan - - gui - di - - ta per ar -
ten - der long - ing fills me With some


rit. molto


N. *col canto*

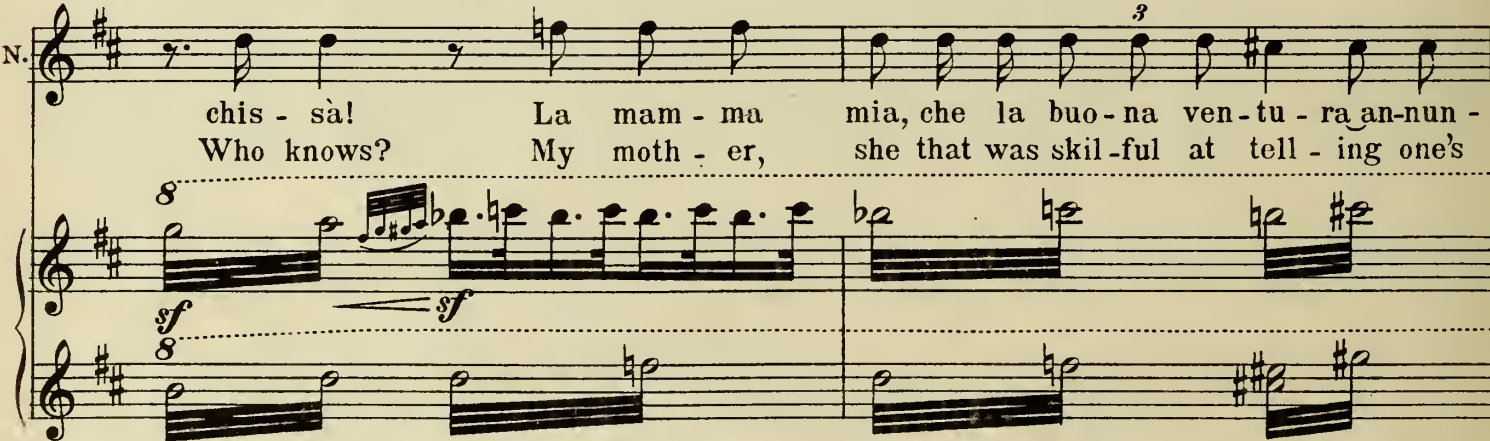
ca - no de - sio, non so che bra - mo!
name-less de - sire: yet what, I know not!

(looking to the sky)

N.  Oh! che vo - lo d'au - gel - li,
Ah! ye birds with-out num - ber!

N.  e quan - te stri - da!
What count-less voic - es!

 Che chie - don? do - ve van?
What ask ye? Where a - way?

N.  chis - sà! La mam - ma mia, che la buo - na ven - tu - ra an - nun -
Who knows? My moth - er, she that was skil - ful at tell - ing one's

N.  zia - - va, com - pren - de - vail lor
for - - tune, un - der - stood what they're

N. 

Ballatella

N. 

Vivace (♩ = 66)
in Uno come uno scherzo



* If the singer wishes to omit the trills, the orchestra goes to the bar marked *, skipping one measure

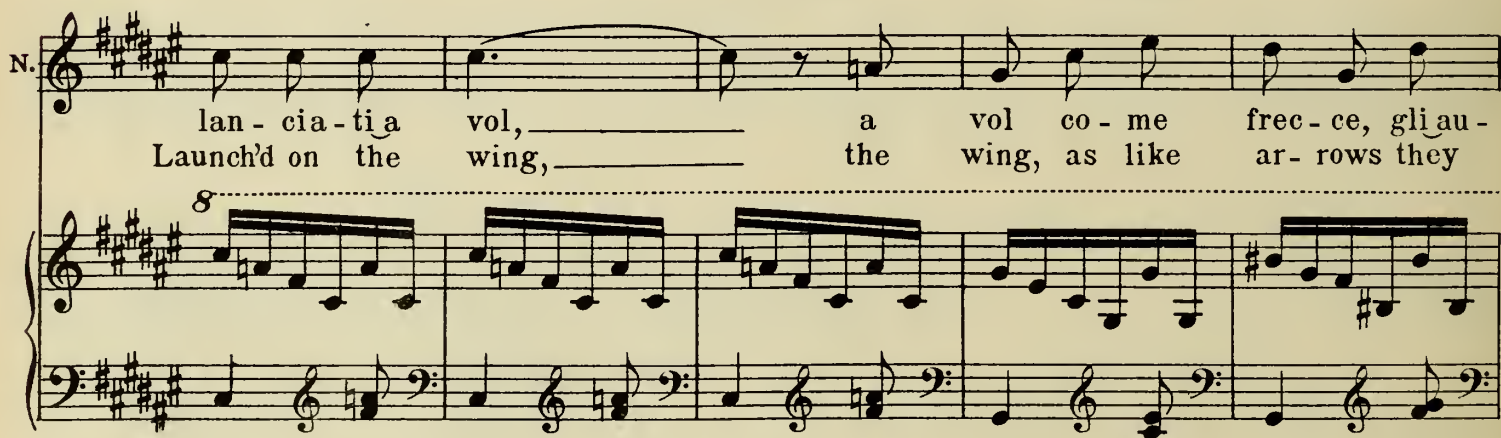
Nedda *a tempo giusto senza mai affrettare*

N. 

Stri - do - no las - sù,
There on high they cry,

N. 

li - - be - - ra - men - - te
In free - dom fly - - ing,

N. 

lan - cia - tia vol, a vol co - me frec - ce, gli au -
Launch'd on the wing, the wing, as like ar - rows they

N. 

gel. Di - sfi - - da - no le nu -
fly! The clouds and e'en the fierce

N. *bi el sol co - cen - - te, e*
glow - ing sun de - fy - - ing, And

N. *con slancio*
van - no, e van - - - no per le vie del
on - ward, on - - - ward thro' the path - less

N. *ciel. _____*
sky! _____ *dolce, un poco al-*
La - scia - - -
To roam, _____

N. *largando la frase* *ripigliando il tempo*
te - li va - gar per l'at - mo -
leave them to roam thro' a - zure

N. *accentato*

sfe - - - ra, que - - - sti as - se - ta - -
e - - - ther! Crea - - - tures ev - er thirst - - -

N. *8*

ti d'az - zur - ro e di splen - dor: _____
ing for in - fi - nite space and light. _____

N. *8*

se - - - guo - no an - ch'es - - si un so - - gno,
They, too, a dream are pur - su - - ing,

N. *8*

u - na chi - me - - - ra, e van - no, e
'tis a chi - me - - - ra, But on they

N. *Opp.*

van - - - - no fra le nu - - bi
hur - - - - ry, thro' their cloud - - land

8

N. *animando*

d'or! _____ Che in - cal-zi il ven - - -
bright! _____ Storms may be rag - - -

8

N.

to e la - tri la _____ tem - pe - -
ing and winds may howl _____ a - round

f

N.

sta, con l'a-lia - per - - - te san
them, On o-pen pin - - - ions, de -

N. 
 tut - - to sfi - dar; la piog - - gia, i
 fi - - ant and free, Nor rain nor

N. 
 lam - - pi, nul - la mai li ar - re - -
 light - 'ning, nothing can re - strain

N. 
 sta, e van - - no, e van - - - no su - gli a -
 them, They has - - ten, has - - - ten o - ver

N. 
 bis - - si e i mar.
 land and sea.

con anima e passione allarg. la frase e ben cantato

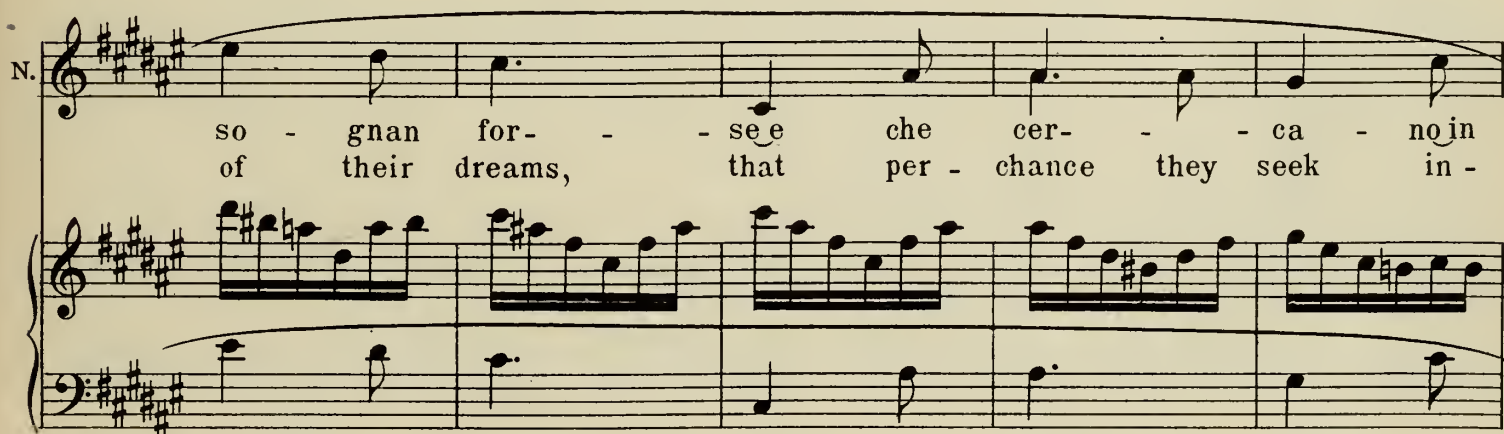
N. 

Van - - no lag - giù _____ ver -
Far off they go! _____ toward

ben cantato con la voce

N. 

so un pa - e - se stra - - no che
un - known coun - tries striv - - ing, Land

N. 

so - gnan for - - see che cer - - ca - no in
of their dreams, that per - chance they seek in -

N. 

van. _____ Mai bo - è - mi del ciel _____
vain. _____ These Bo - he - mians of heav'n _____

N. *poco rit.* *a tempo*

se - - - guon l'ar - ca - - no po - ter
some pow'r is driv - - - ing, a pow'r

col canto *a tempo*

N. *incalz. e cresc.*

che li so - spin - - ge... e van! _____ e
where - of they know not: to go, _____ still

N. *Presto*

van! _____ e van! _____ e van! _____
on, _____ and go, _____ and go! _____

Opp.

N.

col canto *tronco*

Scena and Duet
Andante mosso

Nedda (sharply)

sgarbatamente

N. Sei là? cre - dea che te ne fos - si an -
You here? I thought you took your-self a -

Andantino cantabile

N. da -- to!
way, Sir!

T. *con dolcezza*
Tonio
È col - pa del tuo can - to.
The fault is with your sing - ing!

Andantino cantabile (♩ = 126)

rit.

T. *rall.*
Af - fa - sci - na - to io mi be - a - - va!
I was en - tranc - ed and filled with rap - - ture!

col canto

rit.

Sostenuto

Nedda (laughing mockingly)

N. Ah! ah! Quan-ta po-e - si-a!... Va,
Ha, ha! you talk like a po-et! Go!

T. Non ri-der, Ned-da!
Do not laugh, Ned-da!

Sostenuto (♩ = 72)

affrett.

N. va al-l'o-ste-ri-a!
Go to your tav-ern!

T. So
I

Cantabile sostenuto (♩ = 116)

T. ben che dif-for-me, con-tor-to son i-o; che de-sto sol-tan-to lo
know I am ug-ly, de-formed and un-gain-ly, That hor-ror and loath-ing a-

T. *schër - noe l'or - ror. — Ep - pu - rehàl pen - sie - ro un*
lone I in - spire, — Yet have I a heart, and I

T. *so - gno, un de - sì - o, eun pal - pi - toil cor! — Al -*
dream, al - tho' vain - ly, To have my de - sire! — And

rit.

rit. col canto

Poco più mosso

T. *lor che sde - gno - sa mi pas - si d'ac - can - to, non*
now, when you pass me, so proud and dis - dain - ful, Know'st

T. *sai tu che pian - to mi spre - meil do - lor! — Per -*
not that my weep - ing my sor - row would prove, — Yet

rit. molto

Tempo I *accel. un poco*

T. *ch*^è, mio mal-gra - do, su - bi - to ho lin-can - to, m'ha
'spite of my-self, thine en - chant-ment so pain - ful Has

T. *vin - to l'a - mor! m'ha vin - to l'a - mor! Oh!*
con - querd my love! Has con - querd my love! Ah! (approaching her)

col canto

N. **Nedda** (breaking in) (bursting into laughter)
che m'a - mi? Ah! ah! ah! ah! ah! ah!
You love me! Ha! ha! ha! ha! ha! ha!

T. *incalz.*
la-scia-mi, la - scia-mi or dir - ti...
Let me then, bid me I may tell thee—

colla parte

Sostenuto assai (♩ = 69)
con eleganza

N.

Hai tem - - po a ri - dir - me - lo stas - se -
There's time, if you like, once more to tell

scheroso con eleganza

N.

ra, se bra - mi! Stas-se-ra!
me this eve - ning! This evening,
Tonio

T.

Ned-da!
Ned-da!

sospeso
marcato
colla parte

N.

Fa - cen - - do le smor - fie co-là, co -
when you will be act - ing the fool, up

N. 
 là, sul-la sce - na! Hai tem-po!
 there on the plat - form! Tonio Well, wait then!

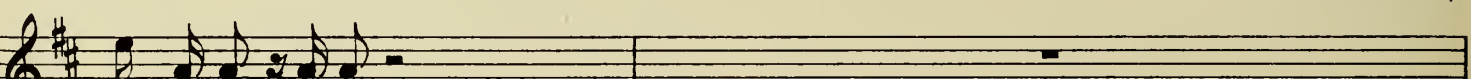
T. 
 Non ri - der, Ned-da!
 No, laugh not, Ned-da!


rit.


N. 
 Fa - cen - do le smor - fie co -
 Till you shall be act - ing the

T. 
 Non sai tu che pian - to mispreme il do - lo - re!
 Know'st not that my weep - ing my sor - row doth prove!



N. 
 là! Ah! ah! ah! ah!
 fool! Ha! ha! ha! ha!

T. 
 Non ri - der no! Non ri - der!
 Nay, do not laugh! Stop laugh-ing!


sospeso

N. *Per o - - ra tal pe - na*
Just now it is pain - ful.

T. *Su - bi-to ho lin can - to, m'ha vin-to l'amor!*
En - chant-ment so pain - ful has con-quer-ed my love!

N. (laughing) *Ah! ah! Ha! ha!* *Tal pe - na ti puoi ri-spar-*
A pain you had bet-ter put

T. (sadly) *Ned-da! Ned-da!* (imploring) *Ned-da! Ned-da!*

dim. p col canto

Mosso

N. *miar! off!*

T. *No, è qui che vo-glio dir - te-lo, è*
No, 'tis here that I would tell it you, 'tis

Mosso (♩ = 100) *ruvidamente*

T. *qui che vo-glio dir - te - lo,*
here that I would tell it you!

rit.

T. *e tu m'a - scol - te - ra -*
And you shall hear me say

a tempo

T. *i, che t'a - - - mo e ti de -*
it: I love you, and how I

T. *si - de - ro, e che tu*
want you, dear, and for my

N. Nedda (with studied insolence) *f*
Eh! _____
Say! _____

T. *mi - a sa - ra - i!*
own I shall take you!

precipitato

N. *di - te, ma - stro To - nio! La schie - na og - gi vi*
Tell me, Mas - ter To - nio, Your back must itch for a

N. *3*
 pru - de, ou - na ti - ra - ta do -
 beat - ing! Or else your ears need a

N. *3*
 rec - chi è ne - ces - sa - ria al vo - stro ar - dor?!
 pull - ing, to cool your ar - dor down a bit!
 Tonio

T.
 Ti
 You

T. *Opp.*
 bef - fi?! Scia - gu - ra - ta! Per la cro - ce di Di - o!
 mock me! Wretch - ed crea - ture! By the cross of the Sav - iour!

cresc. molto *f p* *cresc.*

N. *Mi-nac - ci?*
A threat, eh?

T. *Ba - da*
Care-ful!

che
you'll

puoi
pay

pa - gar - la
for this, and

ca - ra!!
dear-ly!

f *p* *cresc.* *poco* *a* *poco* *sino*

N. *Opp.*
Vuoi
Come,

che va-da a chiamar
or I'll be cal-ling

Ca-nio?
Ca-nio.
(moving towards her)

rit. molto

Non pri - ma ch'io ti
But not > till I have

al *f* *rit. molto col canto*

N. *a tempo* *(drawing back)*

Ba - da!
Back there!

T. *ba - ci!*
kissed you!

Oh,
Oh,

to - sto sa - rai
well, some day I'll

a tempo *r.h.*

(picks up the whip, and strikes Tonio in the face)

T. *mi - a!*
get you! (rushing to catch her)

Nedda *Poco meno*

N. *Mi - se - ra - ti - le!*
Oh, you would, you cur!

T. (screaming and drawing back) *declamato*

Poco meno Per la
By the

ff a piacere

a piacere

T. *Ver - gin pia di mez - z'a - go - sto, Ned - da, lo*
Bless - ed Vir - gin of As - sump - tion, Ned - da, I

col canto

(♩ = 72) *Opp.* (goes off left, threatening)

T. giu - ro... me la pa - ghe - ra - i!
swear it, You shall pay me for it!

Nedda (motionless, watching him as he goes off)

N. A - spi - de! Va! Ti sei sve - la - to or -
Scor - pi - on! Go At last you've shown your
dim. e rall.
col canto

Poco più (♩ = 76)

N. ma - i... To - nio lo sce - mo! Hai l'a - ni - mo
na - ture! To - nio the clown! The heart of you

ben marcato il basso

quasi parlato

N. sic - come il cor - po tuo di - for - me... lu - ri - do!...
is just as crook - ed as your bod - y - dirt - i - er!

Duet Scene III. Silvio and Nedda, then Tonio.

Appassionato (♩ = 88)

N.

Silvio (appearing on the wall) (jumps over) (smiling)

S.

Appassionato (♩ = 88)

Andantino (♩ = 76)

S.

p dolce

S.

Un poco più mosso

rit. a tempo

S. *rit. a tempo*

ver - na ho scor-to!... Ma pru - den - te per la
 tav - ern I saw them! So I wise - ly got me

poco rit. a tempo

Nedda

N. Ean - co - raun po - co
 With - in an ace, tho',

S. mac - chiaa me no - ta qui ne ven - ni.
 here, by a path-way I re-mem-bered!

N. in To-nio tim - bat - te - vi! Il gob-bo è da te -
 you came of meet - ing To-nio! A fool, and yet I

S. (laughing)

Oh! To-nio! gob-bo!
 Ha! He's the Fool, eh!

Allegro moderato come prima

N. 

S. 

Silvio

Allegro moderato come prima ($\text{♩} = 120$) *a tempo*



N. 



N. 

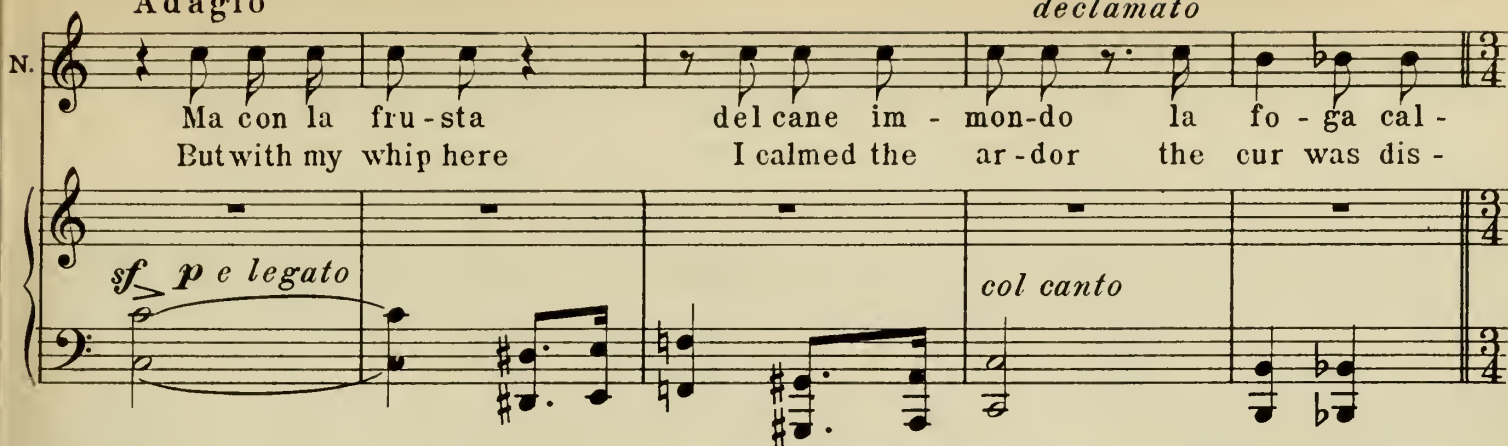
Silvio





Adagio

declamato

N. 

Andante amoroso (♩ = 58)

Silvio (approaching Nedda sadly and tenderly)

N. 

Animando

S. 

(takes her hand and leads her down stage)

S. 

Andantino amoroso (♩ = 50) *Cantabile con garbo*

S. *De - ci-diil mio de - stin,*
Tell me my fate, I pray!

p

f poco rit. a tempo

S. *Ned-da! Ned-da, ri - ma - ni! Tuil sai, la fe - sta ha fin e par-te o -*
Ned-da! Ned-da, thou know - est, The fair will end to - day, to-mor-row

sf col canto p

poco rit.

S. *gñun do - ma - ni.*
morn thou go - est!

col canto

pp

voluttuoso

p susurrato

S. *Ned - da! Ned - da!*
Ned - da! Ned - da!

*con fuoco**a tempo*

S. *E quan - do tu di qui — sa - rai par - ti - ta, che ad -*
And when from me from here — thou shalt have van - ished, What

*incalz.**a tempo*

incalz.

*poco rit.**affrett.**poco ten.*

S. *di - ver - rà — di me... del - la mi - a vi -*
life — have I, — if I from — thee must be ban -

*col canto**col canto**ten.*

col canto

Nedda (moved)

p mormorando

N. *Sil - - vio!*
Sil - - vio!

*con anima, a voce spiegata*ta?!
ished?Ned - - da, Ned-da, ri -
Ned - - da, Ned-da, come*rit.**mf*

rit.

S. *spoon - di - mi: s'è ver che Ca - nio non a - ma - sti*
an - - swer me! If to this man thy heart was nev - - er

dolce

S. *ma - - i, S'è ve - - ro che tè in*
lov - - ing, If true it be thou

dolce

p

S. *o - - dio il ra - min - gar e'l me - stier che tu*
hat - - est This wretch-ed trade that has kept thee a -

ravvivando *rit.* *con espress.*

col canto

S. *fa - - i, se l'im - men - so a - mor tuo*
rov - - ing, If the love you pro - fess

rit. affrett.

S. u - na fo - la non è, — que - sta not - te par - tiam! fug - gi,
is no fan - cy to thee, — Let us leave here to - night: you will

rit. affrett.

ten. Più mosso

S. fug - gi con me!
fly, love, with me!

ten. affrettando

l. h. r. h. l. h. r. h.

Nedda

N. Non Nay,

l. h. r. h.

Andante appassionato (♩ = 69)

N. mi — ten - tar! Vuoi tu
tempt — me not! Wouldst thou
come un fremito

p marcando la melodia

N. 

per - - der la vi - ta mia?
ru - - in my life for ev - - er?

N. 

Ta - - ci Sil - vio, non più... È de - li -
Si - - lence, Sil - vio, no more of this mad -

N. 

ro, è fol - ll - a!
ness, no, nev - er!

N. 

Io mi con - fi - do a te,
Nay, I shall trust me to thee,

N. 

a te cui die - di il cor! Non
Thou wouldst not do me harm, Tho'

N. 

a - bu - sar di me, del
thine my heart must be, And

f *p affannoso*

N. 

mio feb - bri - lea - mor! Non
weak that heart and warm! Nay,

f *p*

If too long, omit from ♯ to ♯, page 107.

N. *mi ten-tar! Non mi ten-tar! Pie-*
tempt me not! Ah! tempt me not! Be

N. *tà kind di to me! Non mi ten*
me! Ah, tempt me *con fuoco*

affrett. col canto

f *4 2 1 4 2 1 4 2 1 4 2*

N. *tar! non mi ten - tar!*
not! Ah, tempt me not! *rit.*

col canto *rh.* *l.h.*

N. *Un poco meno*

dim. *pp* *Non Ah,*

Tristamente

*poco rit.**a tempo*

N. *mi ten - tar! E poi... Chis - sà!... me - glio è par -*
tempt me not! 'Twere best, per - haps, to go a -

col canto *a tempo*

N. *tir. Sta il de - stin con - tro*
way! Fate has come 'twixt us

ravvivando

N. *noi, è va - no il no - stro dir!*
two! 'Tis use - less aught to say!

molto affrett.

N. *animando con grande affetto*

Ep - pu - re dal mio cor strap -
And yet my love for thee can

con vigore

N. par - ti non pos - s'i - o, vi - vrò sol de l'a -
 ne'er from me be tak - en, I shall live in the

con anima

N. *poco rit.* *a tempo*
 mor ch'hai de - sta - to al cor mi -
 love that in me thou didst wak -

poco rit. *a tempo*

Tempo I

N. ol! Ah! Non
 en! Ah!
 Silvio

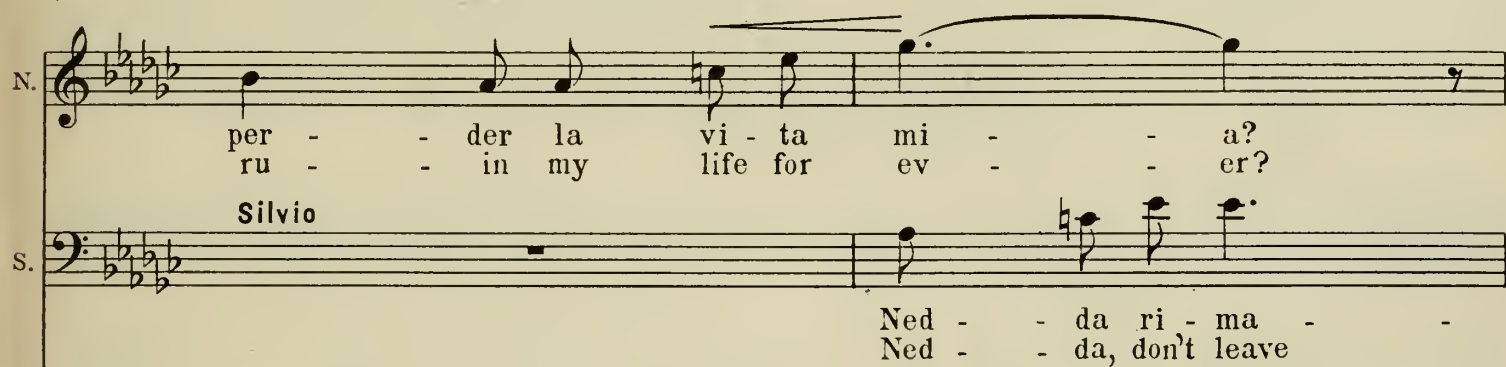
S. Ah! Ned - da! fug - giam!
 Ah! Ned - da! Nay, come!

Tempo I

r.h. *l.h.* *r.h.* *l.h.*

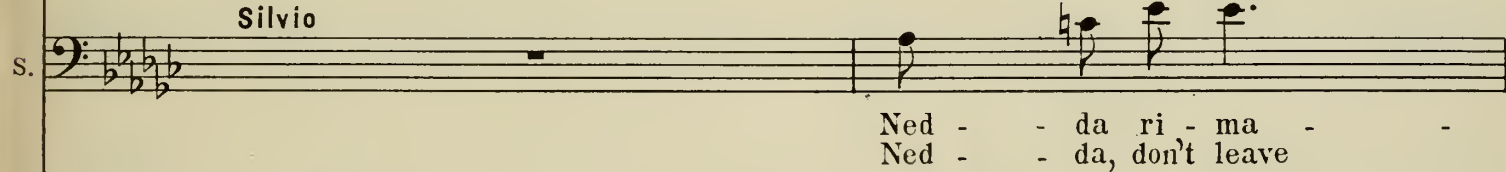
N. 

mi ten - tar! Vuoi tu
tempt me not! Wouldst thou

N. 


per - der la vi - ta mi - a?
ru - in my life for ev - er?

Silvio

S. 

Ned - da ri - ma
Ned - da, don't leave

8 

N. 

Ta - ci Sil - vio, non più... È de - li -
Si - lence, Sil - vio, no more of this mad

S. 

ni!...
me!

8 

N. *ro, è fol - li - al*
 ness, no, nev - er!

S. *rall.*
 Che mai sa - rà di
 But what, but what of

8

rall. col canto

N. *a tempo*
 Io mi con - fi - do a te,
 Love, I shall trust me to thee!

S. *a tempo*
 me me, quan - do sa - rai par -
 me, when thou hast gone and

a tempo

N. *a* te cui die - - di il cor! Non
 Thou wouldst not do me harm! Tho'

S. *ti left - ta? Ri - man!*
 left me? me? Then stay!

N. *a - bu - sar di me, del*
thine my heart must be, And

S. *Ned - da!*
Ned - da!

f *p*

N. *affannoso*
mio feb - bri le a mor! Non
weak that heart and warm! Ah!

S. *Fug - giam!*
Then come!

f *p*

N. *incalzando sempre*
mi ten - tar! Non mi ten - tar! Pie -
tempt me not! Nay, tempt me not! Be

S. *Deh vien!*
Do come!

incalzando sempre col canto

Deh vien!
Please come!

ten. **Tempo I**

N. *ta di me! Non mi ten - tar, non mi ten -*
kind to me! Ah! tempt me not, Ah! tempt me

S. *Ah! fug - gi con me! Deh!*
Then fly, love, with me! Come!

ten. **Tempo I** *deciso*

col canto *f* *molto rit.*

Andante mosso

N. *tar!*
not!

S. *vien!*
Come!

T. **Tonio** (appears from back) (choking) *p*

Ah! T'ho
Ah! I've

Andante mosso *ff* *marcato il basso*

Agitato *affannoso*

N. *Che!*
What!

S. *Più non m'a - mi!*
You don't love me!

T. *col - ta, squal - dri - na!*
caught thee, thou wan - ton!

(Tonio goes off by path, threatening)

Agitato (♩ = 144)

Silvio *affrett.*

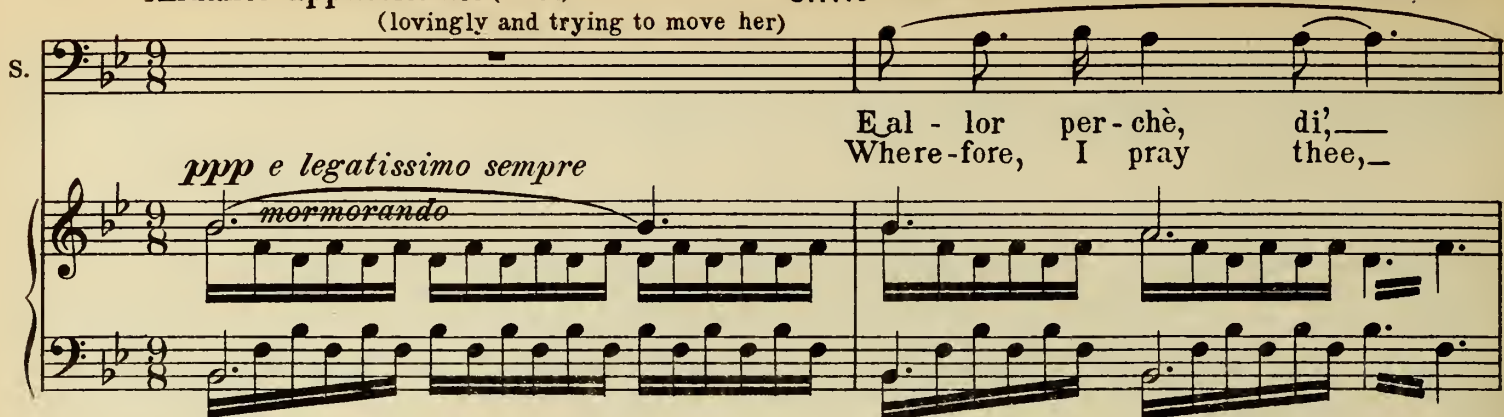
N. *t'a - mo!*
love thee!

S. *E par - ti do - mat - ti - na?*
And yet you go to - mor - row!

precipitato *ten. p*

Andante appassionato (♩ = 54)
(lovingly and trying to move her)

Silvio *sempre a mezza voce, voluttuosamente*

S. 

ppp e legatissimo sempre
mormorando

E al - lor per - chè, di, —
Where - fore, I pray thee, —

S. 

tu m'hai stre - ga - to se vuoi la - sciar - mi
did'st thou en - chant me, If with - out pit - y

S. 

sen - za pie - tà?! — Quel ba - cio tuo — per -
from me wouldst fly? — Where - fore thy lips — to

S. 

affrett. *rall.*

chè me l'hai da - to fra spa-smiar-den - ti di vo - lut -
kiss did'st thou grant me, With words of love — and pass - 'nate

cominciando ad animare

S. *tà?! sigh?* Se tu scor-da - - sti
If to for-get those

col canto

S. l'o - re fu - ga - - ci, io non lo pos - - so, e
hours thou art try - - ing, That I can not, but would

S. *cresc.* vo - glian - cor, que' spa - smiar - den - - ti,
have re - turn, Thy glow - ing kiss - - es,

con entusiasmo

S. *rit.* que' cal - di ba - ci, che tan - ta feb - bre m'han mes - so in
thine am - 'rous sigh - ing, That made my heart so to throb and
col canto

con fuoco *rit.* *f* *riten.*

Più mosso

(Nedda overcome and yielding)

perdutamente con passione

S. N. Nedda

cor! _____ Nul - la scor - dai... _____ scon-vol - ta e tur -
burn! _____ Naught I for - get, _____ but see with e -

4 2 1 2 3 4 5 3 1 2 3 4 5

f

N. ba - - ta _____ m'ha que - sto a -
mo - - tion _____ The light of

p

N. mor love che ne'l guar - do ti _____ sfa -
that with-in _____ thine eyes _____ is

N. vil - - la! _____ Vi - - ver
glow - - ing, _____ I would

con tutta l'anima

vo - glio a te av - vin - - - ta, af - fa - - sci -
live with thee bound by pure de -

f

na - - - ta, u - na vi - ta d'a -
vo - - - tion, In a life full of

p

mor cal - - - ma e tran - quil - - -
love peace - - - ful - - - ly flow - - -

la! A te mi
ing! To thee I

f delirante incalz. sempre

col canto

N. do - - no; su me so - - lo im -
yield me: Thou a - lone shalt

N. pe - - ra. Ed io ti
guide me. To me I

N. pren - do e m'ab - ban - do - no in -
take thee, to thee a - lone con -

N. te - - - - - ral!
fide me!

poco rit. *rit. col canto*

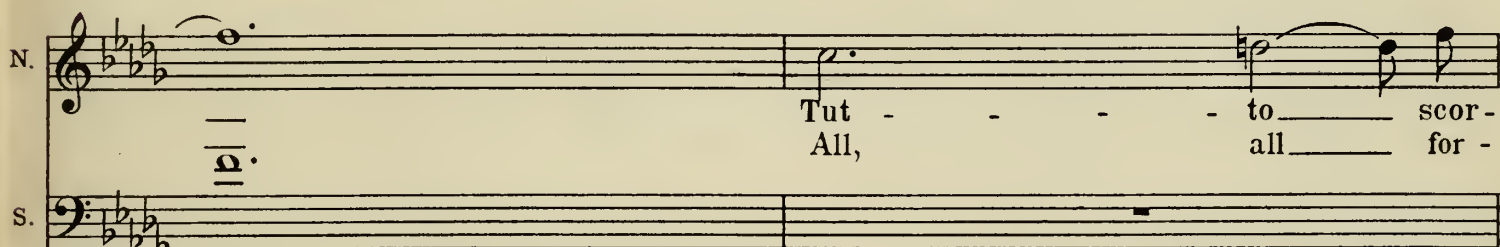
Largo assai
Cantabile appassionatissimo


115

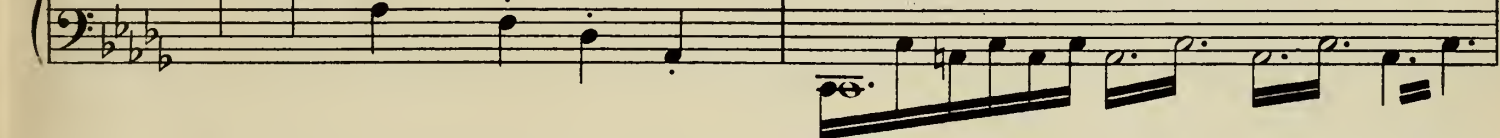
N. 
Tut - - - to scor - diam!
All, all for - got!

S. 
Tut - - - to scor -
All, all for -



N. 
Tut - - - to scor -
All, all for -

S. 
diam!
got!



N. 
diam! got! Ne - gli occhi mi
Look in - to my

S. 
Tut - - - to scor - diam!
All, all for - got! Tut - to, tut - to scor -
All, all shall be for -



N.  guar - - da! mi guar - - - da!
eyes, love! Dost see me?

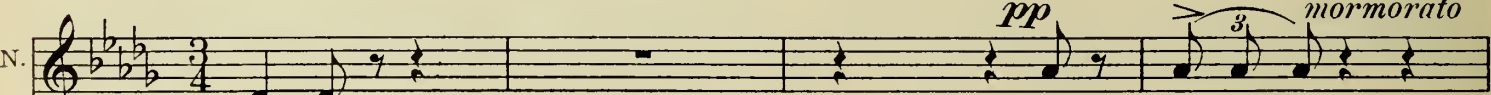
S.  dia - - mo! Ti guar - - - do,
got - - ten! I see thee!

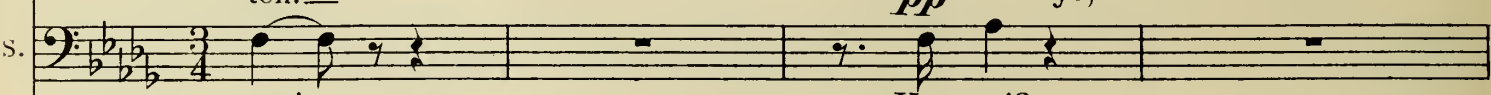


N.  Ba - - cia - mi, ba - cia - mi! Tut - to seor - dia -
Then kiss me, kiss me, dear! 'tis all for - got -


S.  ti ba - - - cio, tut - to, tut - to seor - dia -
I kiss thee, and all is now for - got -
poco cedendo



N.  mo!_ ten!_ *pp* Sì... Ba-cia-mi!
ten!_ *pp* Aye, kiss once more.

S.  mo!_ ten!_ *pp* Ver - rai?
ten!_ *pp* Thou'lt come?

con abbandono



*rall. molto**sospeso*

N. *Si, mi guar-dae mi ba - cia! T'a - mo,*
Ah! then kiss me once more, I love thee,

S. *Si, ti guar-doe mi ba - cio! T'a - mo,*
So, I kiss thee once more, I love thee,

col canto

Scena and Finale I

(Tonio and Canio appear from the crossroad)

Largo

N. *t'a - - - - - mo.*
love - - - - - thee!

S. *t'a - - - - - mo.*
love - - - - - thee!

Largo

p *pp*

(holding Canio back)

Tonio *pp*

T. *Cam - mi - na a - da - gio e li sor - pren - de - rai! -*
Now just step soft - ly, and you will catch them now! -

(half over the wall and holding to it)

118 (half over the wall and holding to it)

S. Silvio

p

Ad al - ta not - te lag - giù mi ter -
To - night at mid - night I'll be there be

p

S. (leaping over)
 rò.
 low!
 Cau - ta di - scen - di e mi ri - tro - ve -
 Come but be care - ful, and you will find me

S. *(disappearing)* **Nedda (to Silvio)**

ra - - i. A sta - not - te e per
wait - - ing. Till to - night, then - and for

Le stesso tempo

Lo stesso tempo

(Nedda turns at the shout, and seeing Canio, calls toward the wall)

N. sem - pre tua sa - rò. Fug - gi!
 ev - er I'll be thine! Hur - ry!
 Canio (from where he is standing overhears the words, and shouts) (shouting)

S. Ah!
 Ah!

Lo stesso tempo

rit.

(Canio rushes to the wall, Nedda bars his way. Short struggle; he pushes her aside and leaps over the wall)

Concitato (♩ = 120)

The musical score is written for piano and consists of five systems of staves. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Concitato' with a quarter note equal to 120 beats per minute. The piece begins with a piano (*p*) dynamic and a crescendo (*cresc.*). The first system includes the markings *poco*, *a*, *poco*, and *affannosamente*. The second system features triplets and a crescendo (*cresc.*) with the marking *sempre*. The third system includes a fortissimo (*ff*) dynamic. The fourth system features a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The fifth system features a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The piece concludes with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Nedda (listening anxiously)

N. *f*
A - i - ta - lo... Si - gnor!
May Heaven pro - tect him now!

Poco meno
Canio (from behind scene)

C. Vi - - le! t'a - scon - di!
Scoun - drel! Where hid'st thou!

T. (laughing cynically)
Ah! Ah! Ah!
Ha! Ha! Ha!

Poco meno

Nedda (turning to Tonio)

N. Bra-vo! Bra-vo! il mio To - nio! E quel - lo che pen -
Bra-vo! well done, you To - nio! No more than I ex -

C.

T. Fo quel che pos - so!
All that I could do.

sempre rall.
marc.

N. sa - vo!
pect - ed!

(interrupting her)

T. Ma di far as-sai me-glio non di-spe-ro!
But I hope in the fu-ture to do bet-ter!

col canto

N. brez - zo!
hor - ror!

T. Oh non sai co - me lie - to ne
You can't im - a - gine how pleased I

largamente

marcato

Mosso (♩ = 120)

(Canio reënters from over the wall, out of breath and mopping his forehead)

T. son!
am!

concitato senza affrettare a movimento preciso

Canio (with suppressed anger)

C.

De-ri-sio - ne e scher-no! Nul-la! Ei ben lo co -
To be fooled and laughed at! No one! That shows you how

C.

no - sce quel sen - tier. Fa lo stes-so; poi-chè del dru-do il
well he knows that path! But no mat-ter - because right now you'll

(furiously to Nedda)

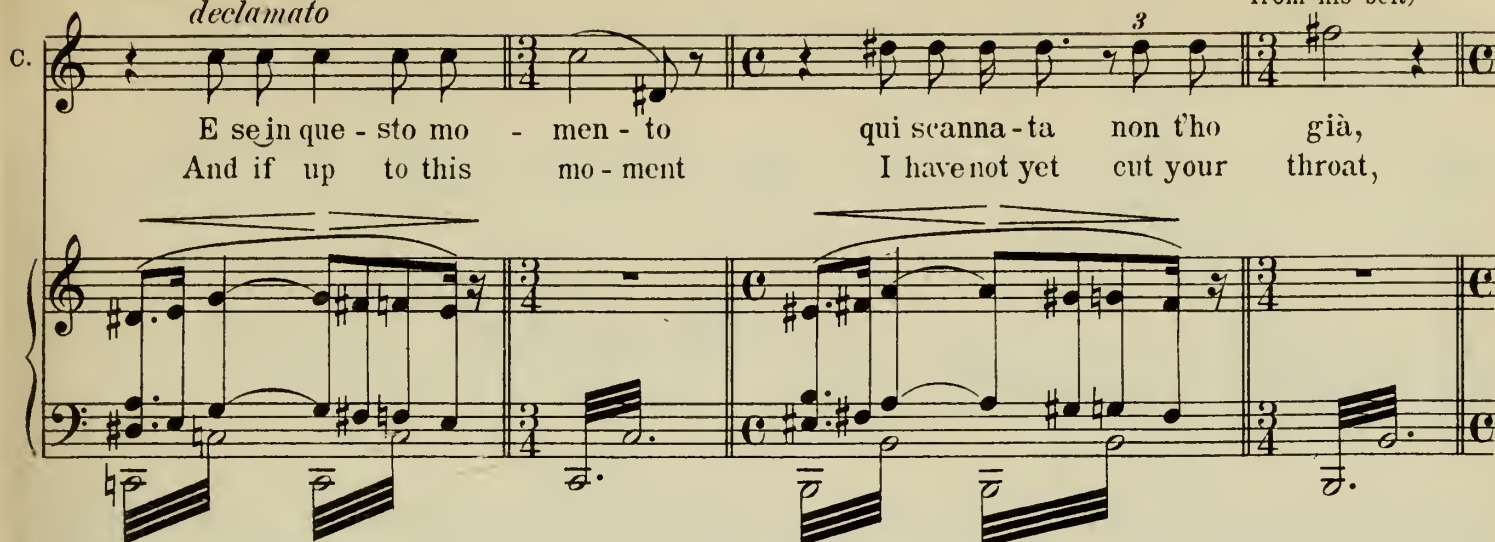
CZC.

no-me or mi di - rai. Chi?! Tu, pel padre e - ter - no!...
tell me his filthy name! Me? You! by God in Heav - en!

Nedda (turning) Canio (starting in frenzy)

Moderato (♩ = 84)
declamato

(drawing dagger
from his belt)

C. 

E se in que - sto mo - men - to qui scanna - ta non t'ho già,
And if up to this mo - ment I have not yet cut your throat,

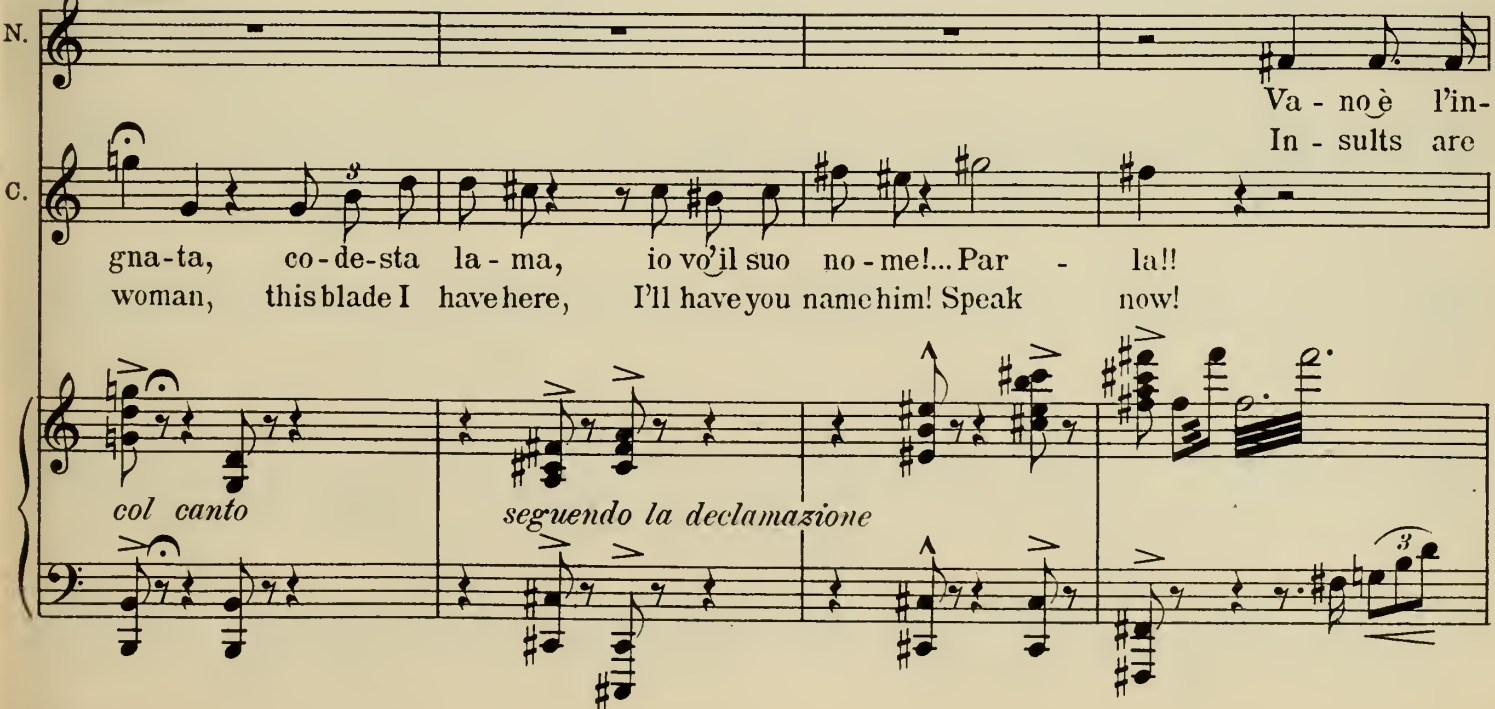
Più mosso

incalzando

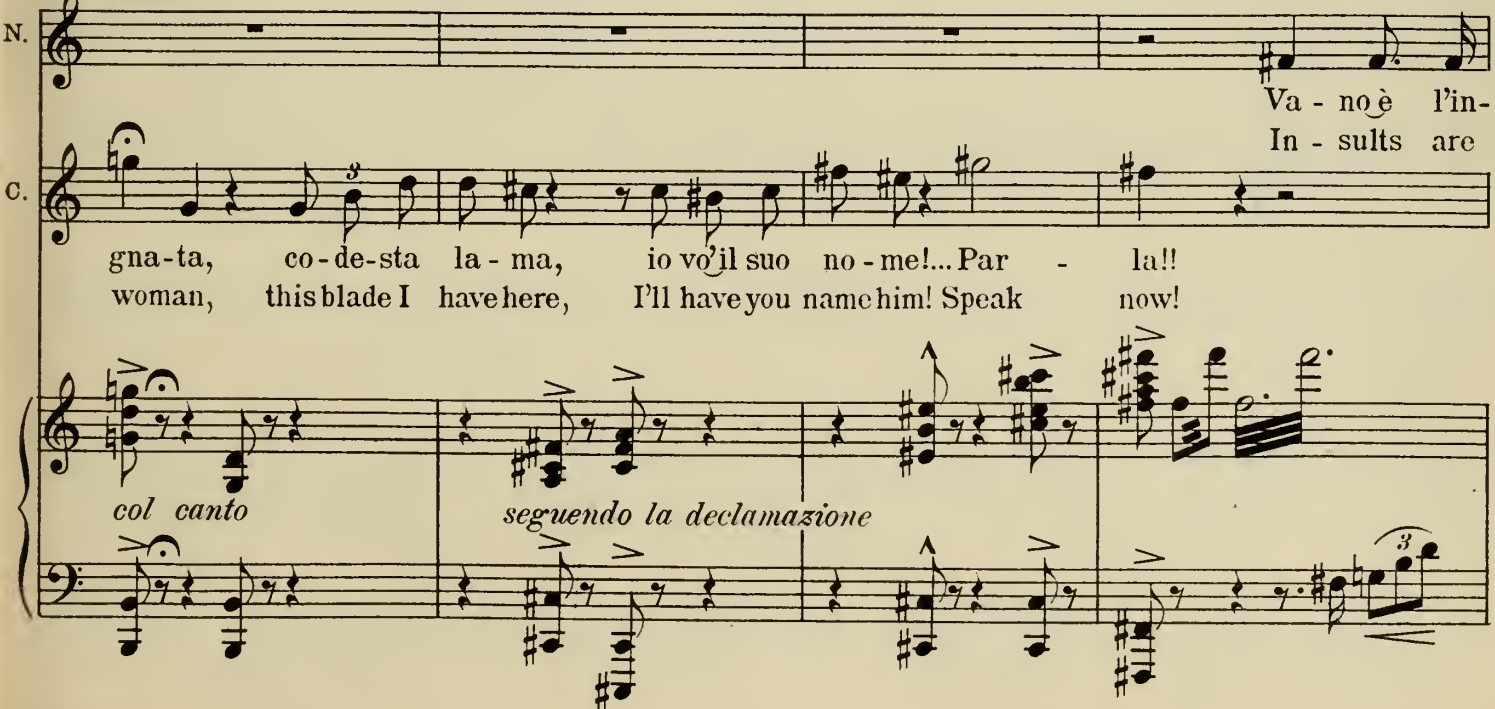
C. 

gliè per-chè pria di lor - dar - la nel tuo fe - ti - do sangue, o sver-go -
'tis be-cause be-fore I foul it, in your in - fa - mous bod-y, you shameless

Nedda

N. 

Va - no è l'in-
In - sults are

C. 

gna-ta, co-de-sta la - ma, io vo'il suo no - me!... Par - la!!
woman, this blade I have here, I'll have you name him! Speak now!

col canto *seguendo la declamazione*

N. sul - to. E mu - to il lab - bro mi - - o.
use - less! My lips I will not o - - pen. (shouting)

C. Il no - me, il
Who was it? Who

N. No! No, nol di-rò giam-
No! No! that I'll nev-er

C. no-me, non tar-da - re, o don-na!
was it? And be quick, wretch-ed wo-man!

(Peppe appears from left)

Canio
rit.

N. mai! Per la ma - don - na!
tell! Then, by the Vir - gin!

C. Pa - dron! che
No, no! good

P. *f rit. col canto* *poco rit.*

Peppe

(♩ = 104)

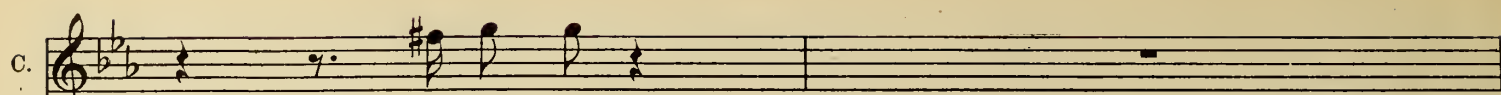
P. fa - te! Per l'a-mor di Di - o! La gen - te e - sce di
Master! For the love of Heav-en! The folks are out of

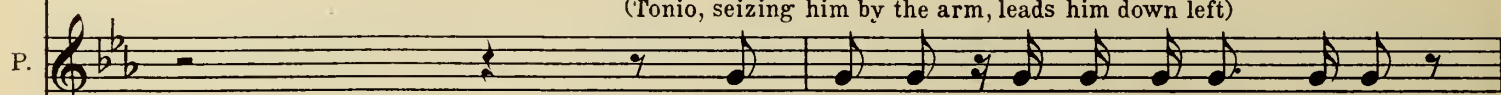
P. chie - sa e a lo spet - ta - co - lo qui muove!... An -
church now! See them coming straight to our per - formance! Let's


Opp.

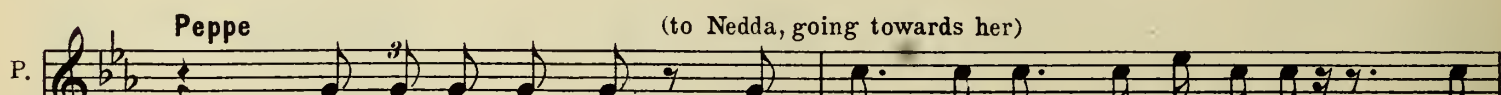
P. C. Canio (struggling)
dia-mo... via, calma - te-vi!... La - scia - mi Pep - pe! Il
go, then! Come, restrain yourself! Let go there, Pep - pe! Who

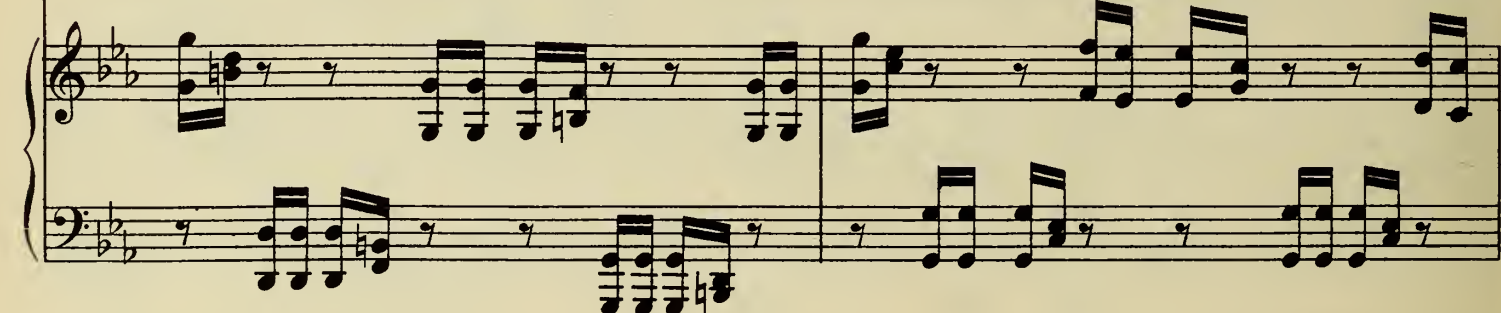
C. P. Peppe
no - me! Il no - me! To - nio, vie - ni a te - ner - lo!
was it? Who was it? To - nio, come here and hold him!

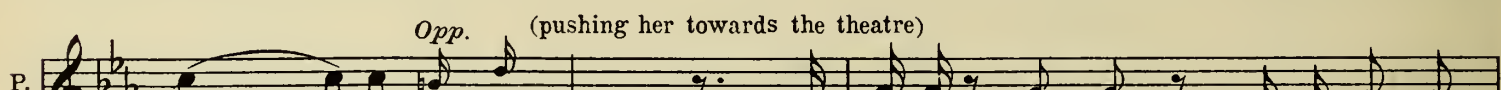
C. 
 Il no - me!
 Who was it!


P. 
 (Tonio, seizing him by the arm, leads him down left)
 An - dia - mo, ar - ri - va il pub - bli - co!
 Come on now! Here comes the au - dience!



P. **Peppe** 
 (to Nedda, going towards her)
 Vi spiegherete! E voi di lì tiratevi. An -
 Wait un - til la - ter! And you - it's time you went a - long. You



P. *Opp.* 
 (pushing her towards the theatre)
 da - - te - via ve - stir... Sa - pe - te... Ca - nio è vio - len - to,
 go ——— and dress yourself. Re - member, Ca - nio, tho' he's hast - y,
calando e calmando poco a poco



Canio (holding his head in his hands)

quasi parlato

Più lento

In - fa - mia! In - fa - mia!
Disgraceful! Disgraceful!

(Peppe goes with Nedda into the theatre)

Tonio (softly to Canio, pushing him down to the front)

ma buon!
is kind!

Cal - ma - te - vi pa - dro -
Re - strain yourself, good mas -

dim. e rall. sempre

Più lento

rall. *pp*

ne... È meglio fin - ge - re; il gan - zo tor - ne - rà. Di me fi - da - te - vi!
ter. 'Tis best to sham awhile. The fel - low will come back, you take my word for it.

*col canto**col canto*

Sostenuto assai (♩ = 60)

Io la sor - ve - glio. O - ra fac - ciam la
Leave me to watch her! Now it is time we

T. *misterioso* *calando*

re - ci - ta. Chis - sà ch'è - gli non ven - ga a lo spet - ta - co - lo
 went to work! Who knows? May - be he'll come to - night to see the play,

T. *sotto voce*

e si tra - di - sca! Or via. Bi - so - gna
 and be dis - cov - er'd. Now come! You'll have to

P. **Peppe**

(Peppe comes from the theatre) *p*

An - dia - mo, via,
 We'd better go!

T. *3* (Tonio goes toward the back)

fin - ge - re per ri - u - scir!____
 play the game if you'd suc - ceed!____

legato il basso e p sempre

(makes as if to go off, then turns to Tonio)

ve - sti - te - vi pa - dro - ne.
Go dress yourself, my mas - ter!

E tu bat - ti la cas - sa, To -
And you, beat up your drum there, To -

(both go off behind the theatre)

Canio

nio!
nio!

Reci - tar! Men - tre pre - so dal de - li -
To go on! When my head's whirling with mad -

rio non so più quel che di - co e quel che fac - cio! Ep - pur è
ness, not knowing what I'm say - ing or what I'm do - ing! Yet I have

string. un poco (angrily)

C. d'uo - po... sfor - za - ti! Bah! sei tu for-se un uom?
got to force my - self! Pshaw! Can't you be a man?

col canto *precipitato*

(laughing bitterly)
Ah! Ah! Ah! Ah! Ah!

rit. (taking his head in his hands in despair)

C. Tu se' Pa - gliaccio!
You're a Pa - gliaccio!

pp K. dr.

Arioso
Adagio (♩ = 46)
declamando con dolore

C. Ve - sti la giub - ba e la fac - cia in - fa - ri - na. La gen - te
Put on your smock now, smear your face with the pow - der. The peo - ple

portando

C. *pa - ga e ri - der vuo - le qua. — E se Ar - lec - chin t'in -*
pay you, and they must have their fun. — If Har - le - quin your

violento

C. *vo - la Co - lom - bi - na, ri - di, Pa - gliac - cio... e o - gnun ap - plau - di -*
Col - um - bine take from you, Laugh loud, Pa - gliac - cio, And all will shout "Well

poco rit. *a tempo*

C. *rà! Tra - mu - ta in laz - zi lo spa - smo ed il pian - to;*
done!" Change in - to laugh - ter your sigh - ing and weep - ing!

col canto *a tempo*

affrett. *cresc. rit.*

C. in u - na smor-fia il sin - ghiozzo e'l do - lor... Ah! _____
 Aye let gri - mac - es of sobbing play the part. Aye! _____

col canto *cresc. poco rit.*

a piena voce, straziante

C. Ri - di, Pa - gliac - cio, sul tuo a - mo - re in -
 Laugh, O Pa - gliac - cio! For your love that is

f molto rit.

con grande espressione (sobbing)

C. fran - to! Ri - di del duol che t'av - ve - le - na il
 ru - in'd; Laugh for the pain, that now is gnaw - ing your

cedendo

(moves slowly towards the theatre, weeping; reaching the curtain which opens on the

C. cor! _____
 heart! _____

Lo stesso movimento
cantabile con molta espressione

mf sonoro r.h.

stage, he pushes it roughly, as if not wishing to enter; then, seized by a new

cresc. sempre

fit of sobbing, he again buries his face in his

f *poco rit. con dolore* *p* (The curtain begins to fall slowly)

hands; takes three or four steps towards the curtain, from which he had

rianimando

recoiled in fury, and [on these chords] enters and disappears)

rit. ed accentato molto

marcato il canto *r.h.*

Intermezzo

Sostenuto assai (♩ = 50)
drammaticamente

f

p *lamentoso*

f

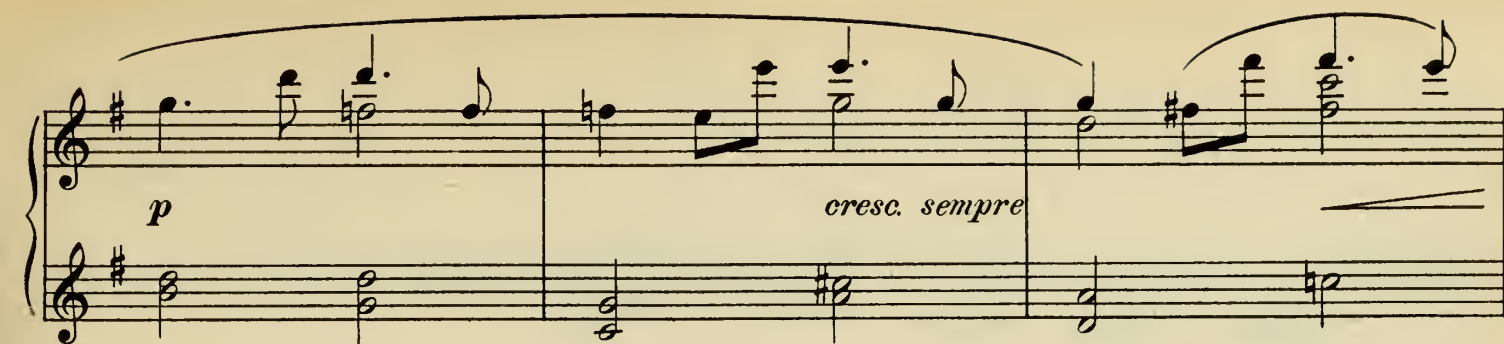
p

pp *con tristezza*

r.h. *l.h.* *r.h.*

Harp


The musical score is written for piano and harp. It consists of four systems of music. The first system is marked 'Sostenuto assai (♩ = 50) drammaticamente' and features a piano part with a forte (f) dynamic and a harp part with a piano (p) dynamic and the instruction 'lamentoso'. The second system continues the piano part with a forte (f) dynamic and the harp part with a piano (p) dynamic. The third system features the piano part with a piano-piano (pp) dynamic and the instruction 'con tristezza'. The fourth system features the piano part with a piano-piano (pp) dynamic and the harp part with a piano-piano (pp) dynamic and the instruction 'con tristezza'. The harp part is marked 'Harp' and includes 'l.h.' (left hand) and 'r.h.' (right hand) markings.



First system of musical notation. The treble staff begins with a piano (*p*) dynamic and a crescendo marking (*cresc. sempre*). The bass staff provides harmonic support with chords and single notes.



Second system of musical notation. It features eighth-note patterns in both staves, marked with an *8*. The treble staff includes the instruction *affrett. molto* (accelerando molto). The bass staff has a forte (*f*) dynamic and the instruction *nervoso con forza* (nervous with force).



Third system of musical notation. The tempo is marked *Cantabile* with a quarter note equal to 58 (*♩ = 58*). The treble staff has a *sospeso p* (suspended piano) marking. The bass staff has a *con anima* (with spirit) marking. A double bar line is present between the two staves.



Fourth system of musical notation. The treble staff features a triplet of eighth notes marked with a *3*. The bass staff continues the melodic and harmonic development.



Fifth system of musical notation. The treble staff has a triplet of eighth notes marked with a *3*. The bass staff continues the melodic and harmonic development.

First system of musical notation, featuring a treble and bass staff in G major (one sharp). The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a rhythmic accompaniment. A dynamic marking *f* (forte) is present in the third measure of the bass staff.

Second system of musical notation. The treble staff has a melodic line with a slur. The bass staff continues the accompaniment. A dynamic marking *p* (piano) is present in the third measure of the bass staff.

Third system of musical notation. The treble staff has a melodic line. The bass staff continues the accompaniment. A dynamic marking *poco incalz. e affrett.* (poco increasing and hastening) is present in the third measure of the bass staff.

Fourth system of musical notation. The treble staff has a melodic line. The bass staff continues the accompaniment. A dynamic marking *f* (forte) is present in the third measure of the bass staff. The system ends with a double bar line and a 3/4 time signature.

Fifth system of musical notation. The treble staff has a melodic line. The bass staff continues the accompaniment. A dynamic marking *marc. assai* (marcato assai) is present in the third measure of the bass staff. A *dim.* (diminuendo) marking is present in the fourth measure. A *p* (piano) marking is present in the fifth measure. The system ends with a double bar line and a 3/4 time signature.

Act II

Peppe comes from behind, blowing a trumpet; Tonio follows, beating a big drum, and goes to take up his position on left of theatre. Meantime people come from all directions to the play, and Peppe places benches for the women.

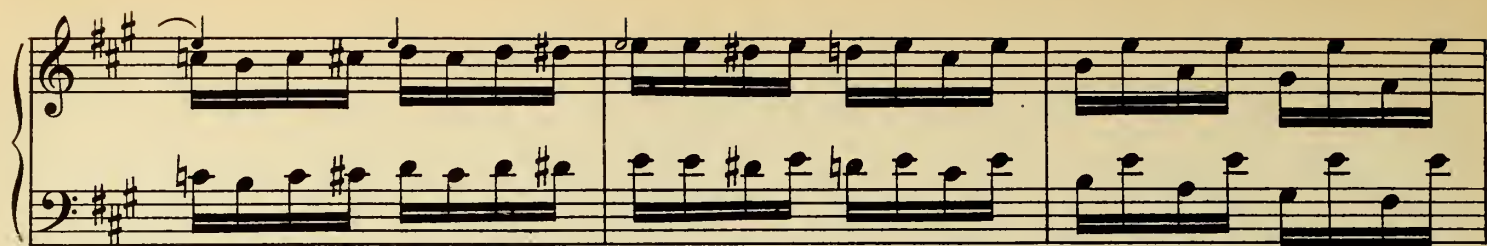
Scene I. Men, Women and Chorus

Marziale deciso (♩ = 112)

(Trumpet behind scenes)

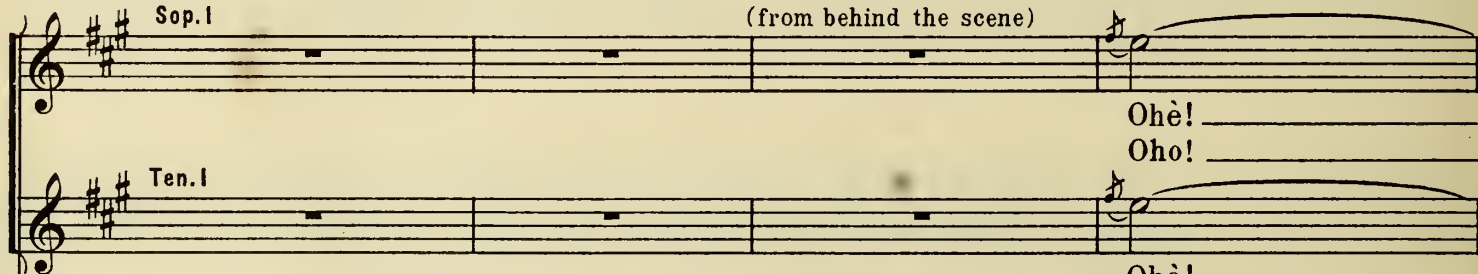
(Big drum on stage)

r. h.

**Chorus**

Sop. I

(from behind the scene)

*ad lib.*

Fl.

Ten. II (from behind and left)

Ohè! _____
Oho! _____

Bass I

Ohè! _____
Oho! _____

Bass II

Ohè! _____
Oho! _____

The first Basses enter left and approach the women, Sop. I, followed by Ten. II, Sop. II, and Bass II.

Sop. I

Pre - sto!
Live - ly!

Pre - sto af - fret -
Come on here,

Ten. I

Pre - sto!
Live - ly!

Sop. I

tia - mo - ci, af - fret - tia - mo - ci, com - pa - re!
neigh-bors, hur - ry up, we've got to hur - ry!

Ten. I

Pre - sto, pre - - - sto!
Come, be live - - - ly!

Bass I

Pre - sto!
Live - ly!

Sop. I
Pre - sto, af-fret - tia - mo - ci — svel-to, com - pa - -
Hur - ry there, neigh-bors, hur - - ry up, you peo - -

Sop. II
Pre-sto, affret-tiam - ci svel-to, com - pa - -
Hur-ry! Hurry up there! Live-ly, you peo - -

Ten. I
Pre-sto, af-fret -
Come on here,

Bass II
Pre-sto, af-fret -
Come on here,

Tonio
A - van - tia - van - tia - van - tia -
Walk up, walk up, walk up, come

re,
ple!

re,
ple!

tia - mo - ci, com - par,
neigh - bors! Come a - long!

tia - mo - ci, com - par,
neigh - bors! Come a - long!

T. van - - - ti!
up now!

Sop. I ch  lo sp  - ta - co - lo
Hey! the per - for - mance is

Sop. II ch  lo sp  - ta - co - lo
Hey! this per - for - mance is

Ten. I O Dio che cor - - re - re
Lord, what a scam - ble here

Bass I Pre - sto!
Live - ly!

Sop. I dee co - min - cia -
going to be - gin

Sop. II dee co - min - cia -
going to be - gin

Ten. I per giun - ger to -
to get there ear -

Ten. II Dee lo sp  - ta - col co - min -
Aye, but the play will soon be -

Bass I Pre - sto!
Live - ly!

Bass I & II Dee lo sp  - ta - col co - min -
Aye, but the play will soon be -

con vigore

Tonio

Si da prin - ci - pio!
It's going to start _____ now!

Sop. I

re.
now!

Pre - sto com -
Come on here!

Sop. II

re.
now!

Pre - sto com -
Come on here!

Ten. I

sto!
ly!

Dee lo spet -
Aye, but the

Ten. II

ciar. _____
gin! _____

Dee lo spet -
Aye, but the

Bass I

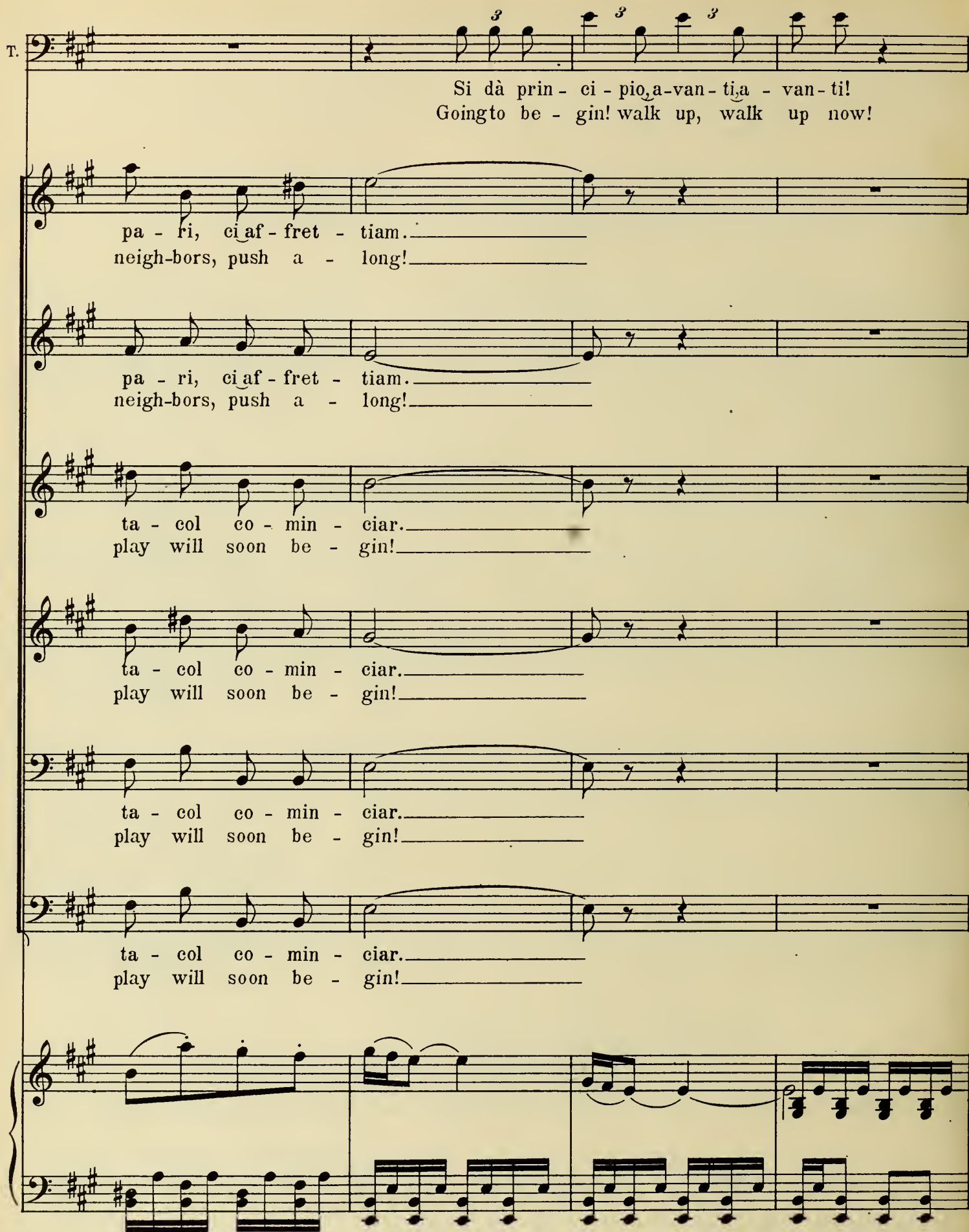
ciar. _____
gin! _____

Dee lo spet -
Aye, but the

Bass II

ciar. _____
gin! _____

Dee lo spet -
Aye, but the

T. 

Si dà prin - ci - pio, a - van - ti, a - van - ti!
Going to be - gin! walk up, walk up now!

pa - ri, ci af - fret - tiam.
neigh-bors, push a - long!

pa - ri, ci af - fret - tiam.
neigh-bors, push a - long!

ta - col co - min - ciar.
play will soon be - gin!

ta - col co - min - ciar.
play will soon be - gin!

ta - col co - min - ciar.
play will soon be - gin!

ta - col co - min - ciar.
play will soon be - gin!

Bass I *senza rall.*

Veh, co - me, co - me cor-ro-no le briccon - cel - - -
 I say, look there, just see the girls_my, how they scam - - -

Sopr. I
 Che cor-re-re mio Dio!___
 Good lord-y, what a rush.___

Sopr. II
 Che cor - rer mio Dio!___
 Good Lord, what a rush.___

Ten. I
 Che cor-re-re mio Dio!___ Ac - co - mo-da-te - vi co - ma-ri
 Good lord-y, what a rush.___ You'll find some places here, my pret-ty

Ten. II
 Che cor - rer mio Dio!___
 Good Lord, what a rush.___

Bass I
 le! le bric-con-cel - le!
 per! My, how they scam - per!

Bass II
 Che cor - rer mio Dio!___
 Good Lord, what a rush.___

marcato

(Silvio comes from back and

Sopr.

Per giun-ger to - sto qua. _____
Well, we must be on time. _____

Ten. I & II

bel - - - le! O co - ma - ri bel - le!
la - - - dies! Sit here, then, my pret - ties!

Bass

O co - ma - ri bel - le!
Sit here, then, my pret - ties!

takes his place in front on left, nodding to his friends)

Tonio

T.

Pi - glia-te po-sto! Pi - glia-te po-sto!
Please take your places! Please take your places!

Cer - chia-mo po - sto! Ben sul da-van - ti.
Where shall we sit now? Well up in front there!

Cer - chia-mo po - sto! Ben sul da-van - ti.
Where shall we sit now? Well up in front there!

Cer - chia-mo po - sto! Ben sul da-van - ti.
Where shall we sit now? Well up in front there!

Cer-chiam di met-ter - ci _____ ben sul da - van - ti,
 Let's try to put our - selves _____ well up in front there!

Cer-chiam di met-ter - ci _____ ben sul da - van - ti,
 Let's try to put our - selves _____ well up in front there!

Cer-chiam di met-ter - ci _____ ben sul da - van - ti,
 Let's try to put our - selves _____ well up in front there!

chè lo spet - ta - co - lo _____ dee co - min - cia - re.
 Time now to start the play! _____ Time to be - gin now!

chè lo spet - ta - co - lo _____ dee co - min - cia - re.
 Time now to start the play! _____ Time to be - gin now!

chè lo spet - ta - co - lo _____ dee co - min - cia - re.
 Time now to start the play! _____ Time to be - gin now!

Tonio
T. A - van - ti! Pi - glia - te po - sto! su!
Walk up there! Please find your plac - es there!

Sopr. I
Spic - cia - te - vi!
O hurry up!

Sopr. II
Spic - cia - te - vi!
O hurry up!

Ten.
Spic - cia - te - vi!
O hurry up!

Bass
Spic - cia - te - vi!
O hurry up!

Via su spic - cia - te - vi, in - co - min - cia - te. Per - chè tar -
Hey there, you hur - ry up! Start up your play - ing! What are you

Via su spic - cia - te - vi, in - co - min - cia - te. Per - chè tar -
Hey there, you hur - ry up! Start up your play - ing! What are you

Via su spic - cia - te - vi, in - co - min - cia - te. Per - chè tar -
Hey there, you hur - ry up! Start up your play - ing! What are you

Via su spic - cia - te - vi, in - co - min - cia - te. Per - chè tar -
Hey there, you hur - ry up! Start up your play - ing! Why are you

Sopr. I
da - te mai? — per - chè tar - da - te? Siam tut - ti là! —
waiting for? — Why this de - lay - ing? Ev - 'ry one's here! —

Sopr. II
da - te mai? — per - chè tar - da - te? Siam tut - ti là! —
waiting for? — Why this de - lay - ing? Ev - 'ry one's here! —

Ten. I
da - te mai? — per - chè tar - da - te? Siam tut - ti là! —
waiting for? — Why this de - lay - ing? Ev - 'ry one's here! —

Ten. II
da - te mai? — per - chè tar - da - te? Siam tut - ti là! —
waiting for? — Why this de - lay - ing? Ev - 'ry one's here! —

Bass I
da - te? per - chè tar - da - te? Siam tut - ti là!
wait - ing? Why this de - lay - ing? Ev - 'ry one's here!

Bass II
da - te? per - chè tar - da - te? Siam tut - ti là!
wait - ing? Why this de - lay - ing? Ev - 'ry one's here!

(Exit Tonio behind theatre, carrying away the big drum. Peppe goes to settle the women who are quarreling about their seats.)

T.
A - van - ti, a - van - ti, a - van - ti, a - van - ti!
This way, this way! Step up, come for - ward!

Sopr. I
Ma non pi - gia - te - vi,
Who are you pushing there?

Sopr. II
Ma non pi -
Who are you

cresc. molto

Sopr. I
fa cal - do! Su! su!
It's roast-ing! Up! Up!

Sopr. II
gia - te - vi, fa cal - do! Su!
pushing there? It's roast-ing! Up!

Sopr. I *f gridando*
Su, Pep-pe, a - iu - - ta - ci! Pep - pe!
Hi, Pep - pe, help us here! Pep - pe!

Sopr. II
su!
Up!

Ten. I
Veh! s'ac - ca - pi - glia - no!
See! tear - ing hair they are!

Ten. II
Veh! s'ac - ca - pi - glia - no!
See! tear - ing hair they are!

Bass I
Veh! s'ac - ca - pi - glia - no!
See! they are tear - ing hair!

Bass II
Veh! s'ac - ca - pi - glia - no!
See! they are tear - ing hair!

f con anima e vivacità

Sopr. I
Su, su v'è po-sto ac - can - - - to!
Move, there are seats be - yond there!

Sopr. II
Pep-pe!
Pep-pe!
— chia - mano a - iu - - - - to!
— They're call-ing help - - - - there!
V'è po-sto ac-
There, right be -

Ten. I
T. I & II
chia - mano a - iu - - - - to! Veh!
They're call-ing help - - - - there! See!

Se - de - te, via, sen - za gri - dar.
Sit down, you, don't make such a row!

(Silvio passes on right, seeing Nedda going round with plate for the money, and approaches her)

Ma non pi - gia - te - vi,
Say! stop your push - ing there!

can - to! V'è po-sto ac - can - to! Su; Pep - pe, a - iu - ta - ci!
yond there! There close be - side you! Here, Pep - pe, help us here!

veh!
See! Ma via se - de - te - vi!
Then sit down right a - way!

(laughing)
Ah! Ah!
Ha! Ha!

P. **Peppe**

Sopr. I
fa - cal - do tan - - - - to!
It's - hot as To - - - - phet!

Sopr. II
V'è po-sto ac - can - - - to!
There just be - yond you!

Ten. I
sen - za gri - da - - - re!
Not so much noise, there!

Ten. II
sen - za gri - da - - - re!
Not so much noise, there!

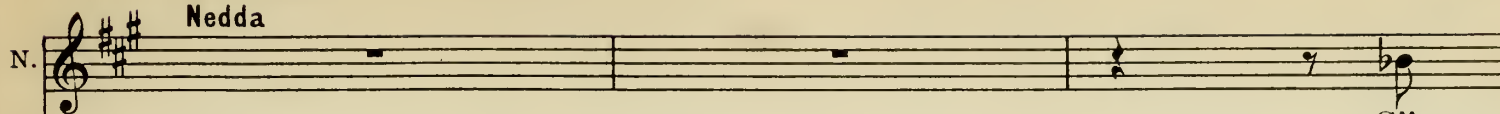
Bass I
Se - de - te, via, sen - za gri - dar!
Sit down and don't make such a row!

Bass II
Se - de - te, via, sen - za gri - dar!
Sit down and don't make such a row!

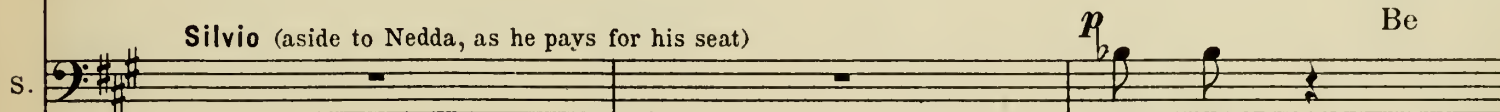
P.
via, sen - za gri - dar!
don't make such a row!

Poco meno

Nedda

Sii
Be

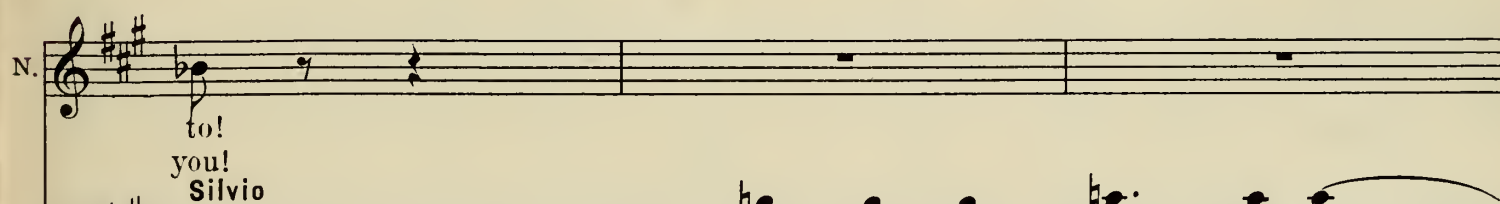
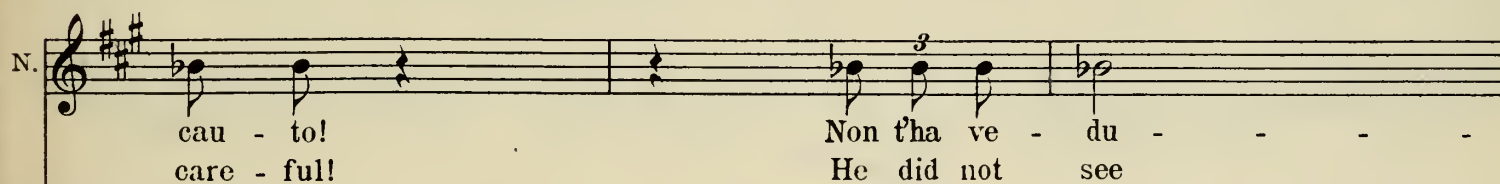
Silvio (aside to Nedda, as he pays for his seat)



Ned - da!

Ned - da!

Poco meno



S.  Non o - bli - ar!
Do not for - get!

Sopr. I  Suv - via!
Go on!

Sopr. II  Suv - via!
Go on!

Bass I  Suv - via!
Go on!

Bass II  Suv - via!
Go on!



Sopr. I 

Sopr. II 

Ten. I  spic - cia - te - vi!
Go on! Go on!

Ten. II  spic - cia - te - vi!
Go on! Go on!

Bass I  via,
on,
Bass II  spic - cia - te - vi!
go on! Be - gin!



Tempo I

Sopr. I

Sopr. II

Ten.

Bass

Per - ché,
The play!

Per - ché,
Go on!

Or - sù!
Go on!

Per - ché tar - da - te?
Why this de - lay there?

in - co - min -
Start up your

Tempo I

P. Peppe

Che fu - ria!
Hear that, now!

per - ché, per - ché in - du - gia - - - te?
I say, why this de - lay there?

per - ché, per - ché in - du - gia - - - te?
I say, why this de - lay there?

per - ché, per - ché in - du - gia - - - te?
I say, why this de - lay there?

cia - te!
play, now!

Per - ché in - du - gia - - - te?
Why this de - lay there?

P. *3*

Dia - vo - lo! Pri - ma pa - ga - te. Ned - da in - cas - sa -
 Deuce you say! First pay your way, now; Ned - da, their pay,

Su! su! suv - via!
 Now then! Now then!

Su! su! suv - via!
 Now then! Now then!

Su! su! suv - via!
 Now then! Now then!

Su! su! suv - via!
 Now then! Now then!

Su! su! suv - via!
 Now then! Now then!

Di
 This

(enters theatre, followed by Nedda)

P.

te!
 now!
 Ten.

Di qua! di qua! di qua! di qua! di
 Here, here! Here, here! Here, here, this way, this

qua! di qua! di qua! di qua! di
 way! this way! this way! This way, this

Sopr. I
In - co - min - cia - - - - te! Per -
Be - gin your play, there! Why

Sopr. II
In - co - min - cia - - - - te! Per -
Be - gin your play, there! Why

Ten.
qua, di qua, di qua! Suv - vi - a! Per -
way, here, here, this way! Be - gin there! Why

Bass
qua, di qua, di qua! Suv - vi - a!
way, here, here, this way! Be - gin there!

ff cresc.

Un poco ritenuto

chè tar - dar? Spic - cia - te, in - co - min -
this de - lay? Start up! Be - gin your

chè tar - dar? Spic - cia - te, in - co - min -
this de - lay? Start up! Be - gin your

chè tar - dar? Spic - cia - te, in - co - min -
this de - lay? Start up! Be - gin your

Per - chè tar - dar? Spic - cia - te, in - co - min -
Why this de - lay? Start up! Be - gin your

Violins

Un poco ritenuto

ff

cia - te. Per - ché tar - dar? Suv -
 play there! Why this de - lay? Go

cia - te. Per - ché tar - dar? Suv -
 play there! Why this de - lay? Go

cia - te. Per - ché tar - dar? Suv -
 play there! Why this de - lay? Go

cia - te. Per - ché tar - dar? Suv -
 play there! Why this de - lay? Go

via que - sta com - me - - dia! Fac - ciam ru -
 on with your per - form - ance! Let's make a

via que - sta com - me - - dia! Fac - ciam ru -
 on with your per - form - ance! Let's make a

via que - sta com - me - - dia! Fac - ciam ru -
 on with your per - form - ance! Let's make a

via que - sta com - me - - dia! Fac - ciam
 on with your per - form - ance! Let's make

mor, sì, sì, fac - ciam ru - mo - re! Dig -
 row! Aye, aye! let's make a row, boys! Why

mor, sì, sì, fac - ciam ru - mo - re! Dig -
 row! Aye, aye! let's make a row, boys! Why

mor, sì, sì, fac - ciam ru - mo - re! Dig -
 row! Aye, aye! let's make a row, boys! Why

ru - mor, sì, sì, fac - ciam ru - mo - re!
 more row! Aye, aye! let's make a row, boys!

già, dig - già suo - nar ven - ti - trè
 now, aye now! it's af - ter sev'n by

già, dig - già suo - nar ven - ti - trè
 now, aye now! it's af - ter sev'n by

già, dig - già suo - nar ven - ti - trè
 now, aye now! it's af - ter sev'n by

Dig - già, dig - già suo - nar ven - ti - trè
 Why now, yes now! it's af - ter sev'n by

stringendo

o - re! Facciam rumor! Facciam rumor!
now, boys! Let's make a row! Let's make a row!

o - re! Facciam rumor! Facciam rumor!
now, boys! Let's make a row! Let's make a row!

o - re! Facciam rumor! Facciam rumor!
now, boys! Let's make a row! Let's make a row!

o - re! Facciam rumor! Facciam rumor!
now, boys! Let's make a row! Let's make a row!

stringendo

Al - lo spet - ta - co - lo ognun a - ne - - - -
We want the play, so we do, for cer - - - -

Al - lo spet - ta - co - lo ognun a - ne - - - -
We want the play, so we do, for cer - - - -

Al - lo spet - ta - co - lo ognun a - ne - - - -
We want the play, so we do, for cer - - - -

Al - lo spet - ta - co - lo ognun a - ne - - - -
We want the play, so we do, for cer - - - -

(Bell rung loudly inside the theatre) (cries of satisfaction)

la! tain! Ah! Ah!

la! tain! Ah! Ah!

la! tain! Ah! Ah!

la! tain! Ah! Ah!

Si - Keep

Si - Keep

Si - Keep

S'al - za la te - - la! Si -
There goes the cur - - tain! Keep

Largo maestoso

len - zio! Si - len - zio! Si - len - zio! Si - len -
 qui - et! Be qui - et! Keep still there! Be qui -

len - zio! Si - len - zio! Si - len - zio! Si - len -
 qui - et! Be qui - et! Keep still there! Be qui -

len - zio! Si - len - zio! Si - len - zio! Si - len -
 qui - et! Be qui - et! Keep still there! Be qui -

len - zio! Si - len - zio! Si - len - zio! Si - len -
 qui - et! Be qui - et! Keep still there! Be qui -

Largo maestoso

fff sostenuto assai

zio! O - là! O - là! O - là!
 et! Be still! Be still! Be still!

zio! O - là! O - là! O - là!
 et! Be still! Be still! Be still!

zio! O - là! O - là! O - là!
 et! Be still! Be still! Be still!

zio! O - là! O - là! O - là!
 et! Be still! Be still! Be still!

SCENE II. The curtain of the Theatre drawn aside. The scene, roughly painted, represents a little room with two side-doors, a practicable window at back, table and two common chairs on right. Nedda, dressed as Columbine.

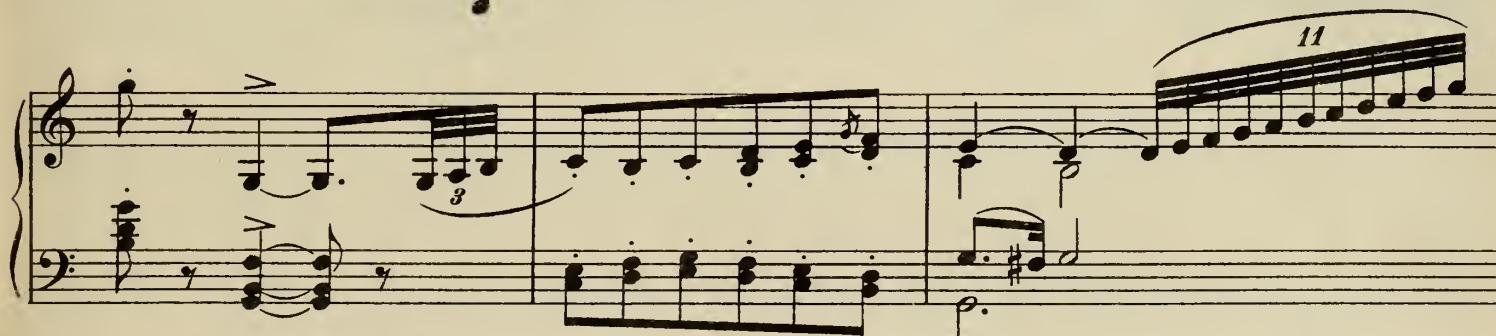
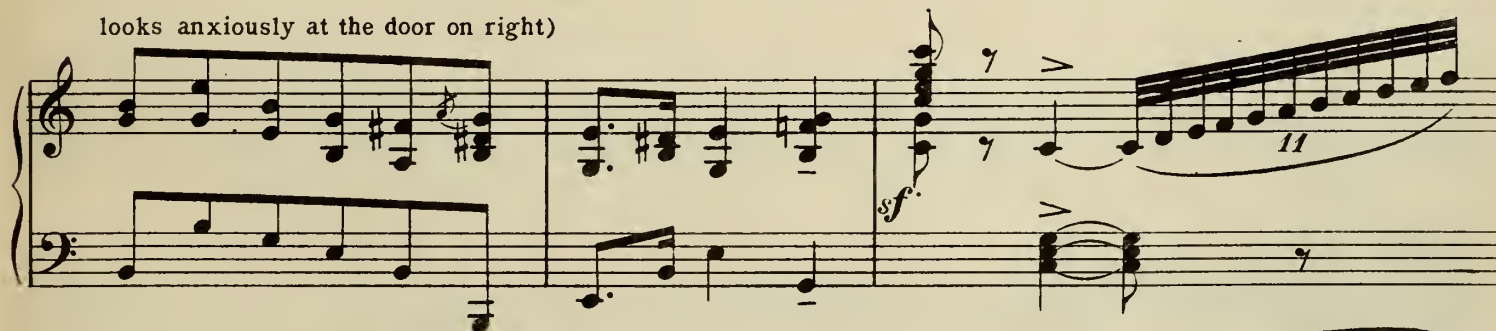
Tempo di Minuetto (♩=69)



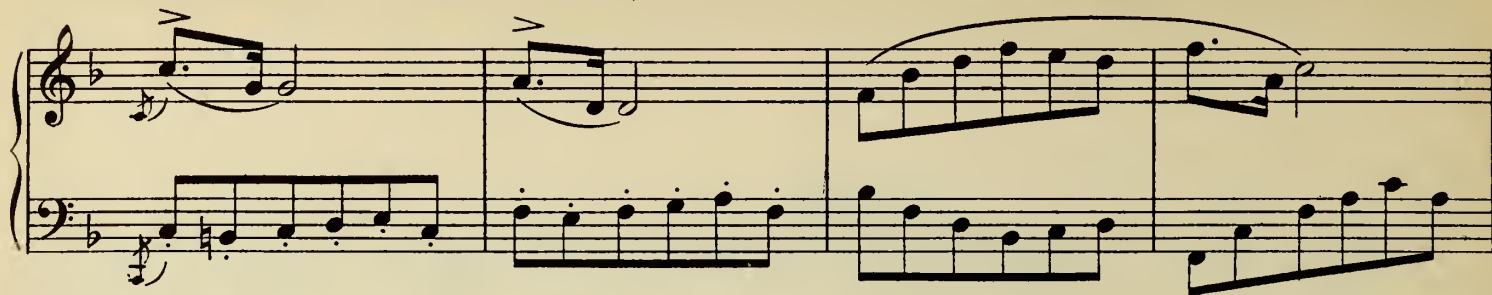
(as the curtain opens, Columbine is seated near table; from time to time she



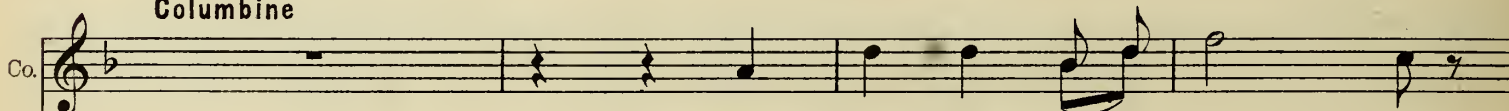
looks anxiously at the door on right)



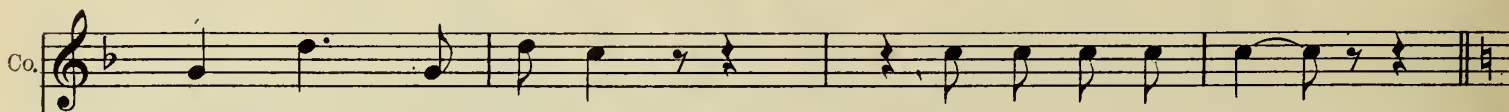
(Columbine rises, goes to look out of window, and then returns to the front, walking about restlessly)



Columbine



Pa - gliac - cio mio ma - ri - - to
Pa - gliac - cio, my — hus - - band,



a tar - da not - te
till late this eve - ning,

sol ri - tor - ne - rà...
will not be at home!_



(sits down again, impatiently)

(Columbine gets up and comes down stage)

Columbine

Co. E quel-lo sei-mu-ni-to di Tad -
That wretch-ed boy Tad-de-o, lit-tle

Co. de - o... per - chè mai non è an-cor qua? -
mon - key! Where is he? - why don't he come? -

SERENATA

Allegretto un poco moderato (♩ = 120)

(Columbine, hearing the sound of a guitar off the stage, rushes to window with a cry of joy, but does not open it)

Co.

(Violin pizz. behind scene)

come accordando

Orchestra pizz.

(within)

Ah! ah!
Ha! ha!

come montando grado a grado la corda
(as if tuning up)

H.

Harlequin (Peppe, behind scene)

O Co - lom - bi - na, il te - ne - ro fi - do Ar - lec - chin
O Col - um - bine, your Har - le - quin is here with you,

H.

è a te vi - cin!
Ten - der and true!

un poco cedendo questa battuta

Flute

H. *Andante* *rit.* *Andante* *Andante* *Andante*

Di — te chia-man - do, e so - spi - ran - do a - spet - taj po - ve - rin!
 Here — am I cry - ing, and am sigh - ing, but your face to view!

H. *Andante*

La —
 Then —

H. *poco rit.*

— tua fac - cet - ta mo - stra - mi, ch'io vo' ba - ciar sen - za tar -
 — show that lit - tle face to me, so that I may with - out de -

col canto

H. *a tempo* *senza respirare*

dar — la tua boc - cue - cia. A - mor mi
 lay, — Press it with kiss - es, Love's tor - ture

a tempo

legando

H. *cruc - cia! A - mor mi cruc - cia e mi sta a tor - men - tar!*
this is! Love's tor - ture this, and I am in dis - may!

Flute

H. *Ah! e mi sta a tor - men - tar!*
Ah! and I am in dis - may!

H. *O Co - lom - bi - na,*
O Col - um - bine, thy

rall. ten.

H. *schiu - di - mi il fi - ne - strin, che a te vi - cin*
lit - tle win - dow, dear, un - do! I'm here for you!

ten. ripigliando il tempo

col canto

H. *di te chia - man - do, e so - spi - ran - do*
For you I'm cry - ing! For you I'm sigh - ing,

H. *è il po - ve - ro Ar - lec - chin!*
So ten - der and so true!

Oboe

H. *A te vi - cin*
I'm here for you!

a tempo

Flutes

H. *è Ar - lec - chin!*
Yes, for you!

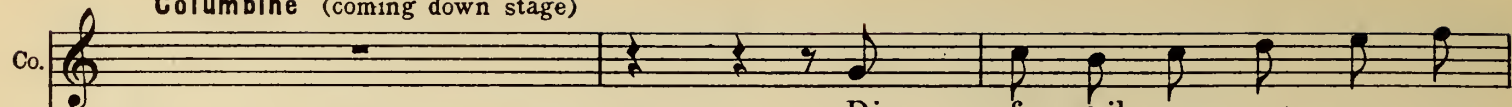

sino alla fine

deciso

f

Tempo di Minuetto (♩ = 69)

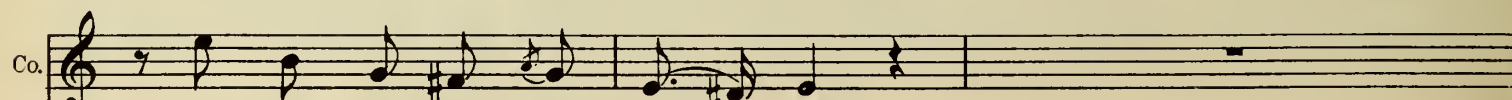
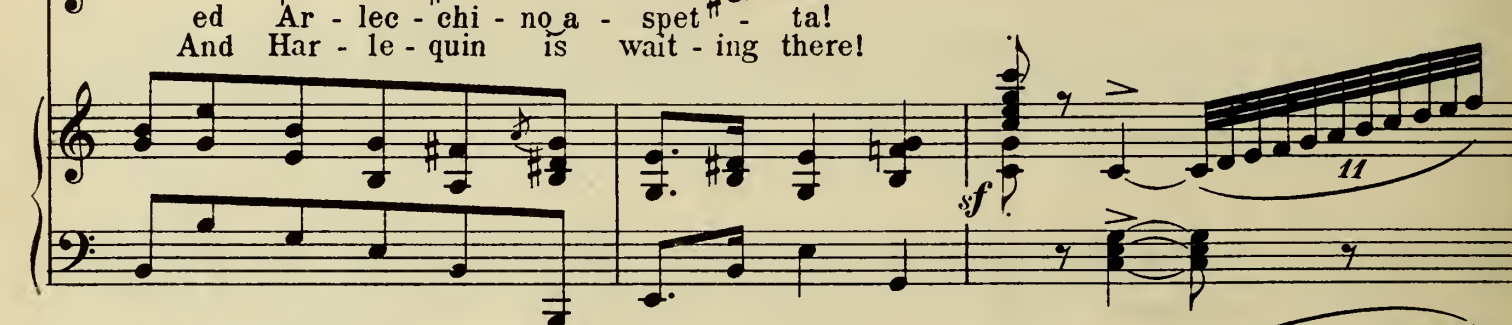
Columbine (coming down stage)

Co.  

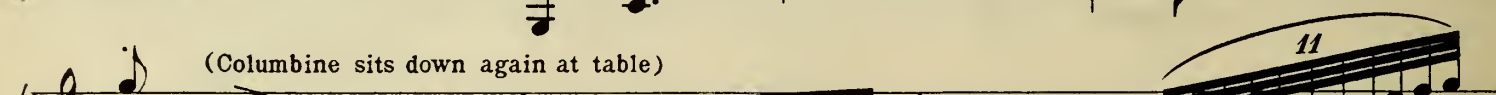

Di fa - re il se - gno con - ve -
Now for the pre - con - cert - ed

Co.  

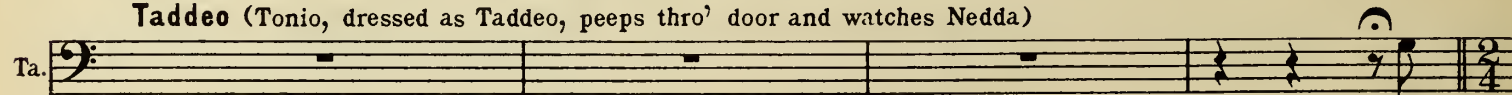

nu - to ap - pres - sa l'i - stan - te,
sig - nal! The mo - ment ap - proach - es,

Co.  

ed Ar - lec - chi - no a - spet - ta!
And Har - le - quin is wait - ing there!

 (Columbine sits down again at table) 

Taddeo (Tonio, dressed as Taddeo, peeps thro' door and watches Nedda)

Ta.  

È Be -

Scena Comica

171

Moderato e sostenuto
(in mock-tragic style)

(lifting his hands and the basket upwards)

rall. stacc. comicamente

Ta. *des - sa! hold her!* *Dei, co-me è bel Is - n't she love*

col canto

Tempo I

Ta. *la! ly!* *Se a la ru - bel - la io di - sve - Ah! to re - veal her my deep de -*

CHORUS (all laugh) *Ha! Ha! Ha! Ha! Ha! Ha!*

Ah! ah! ah! ah! ah! ha! Hal ha! hal ha! ha! ha!

Tempo I

(♩ = 60)

f affrettato

p

Ta. *las - si l'a - mor mio che com - muo - ve fi - no i sas - si! vo - tion, That could sure - ly a - rouse a stone's e - mo - tion!*

col canto

Ta. *l. h.*

Lun - - giè lo spo - so.
Hus - - band not there now!

Ta.

Per - chè non o - so?
Why don't I dare now?

So - li noi
All by our -

Ta.

sia - mo e sen - za al - cun so - spet - to! Or -
selves here, And not a soul will know it! Come

Columbine (Columbine, turning without rising)

Co. Sei
That

Ta. (with a long, exaggerated sigh)

sù... Pro - via - mo!
on! We'll do it!

Ah! (laughter from the
Ah! spectators)

Co. tu, be - stia? E Pa - gliac - cioè par - ti - to?
 you, stu - pid? Has Pa - gliac - cio gone off yet?

(without moving)

Ta. Quel - l'io son, sì!
 This is me! yes!

a tempo

marcato

Co. Che fai co-sì im - pa - la - to? Il pol - lo hai tu com -
 Why stick you there so qui - et? The chick - en, did you

Ta. E - gli par - ti!
 He's gone a - way!

a tempo

sf

Co. pra - to?
 buy it?

(with comical elegance)

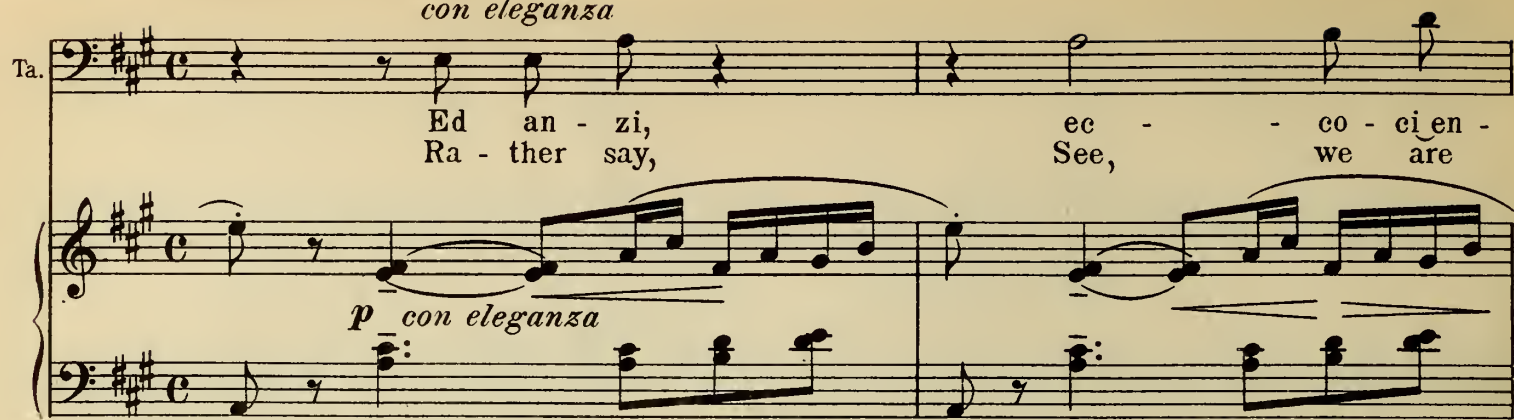
Ta. Ec - co - lo, ver - gin di - - vi - na! —
 Look at it, heav - en - ly maid - en! —

rit.

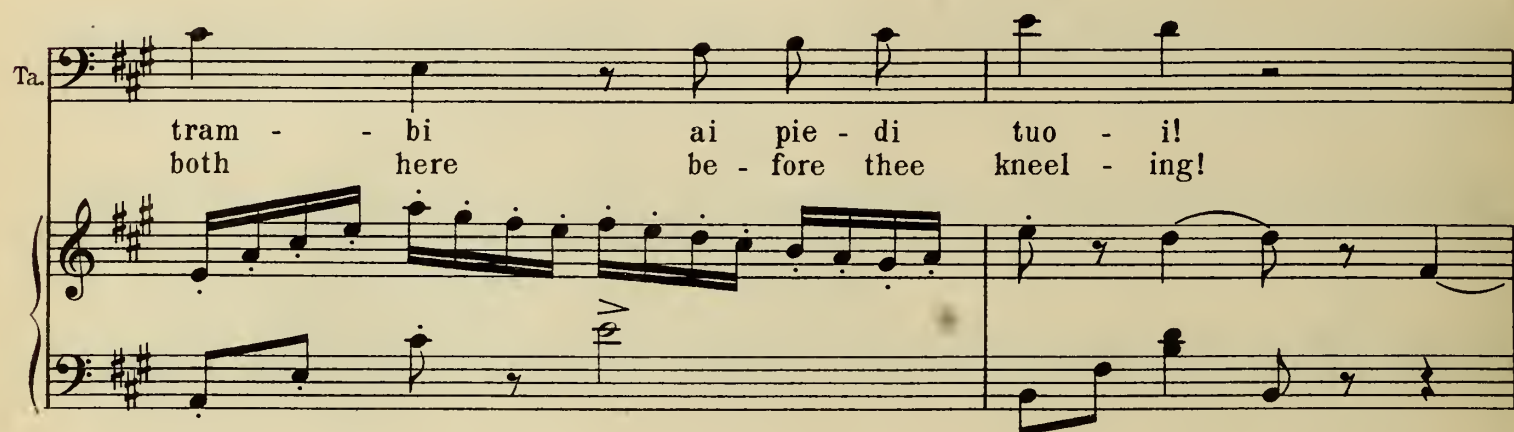
col canto

(kneels down and offers basket)

Andantino sostenuto (♩=76)
con eleganza

Ta.  *p con eleganza*

Ed an - zi, ec - co - ci en -
Ra - ther say, See, we are

Ta. 

tram - bi ai pie - di tuo - il!
both here be - fore thee kneel - ing!

Ta. 

Poi - ch'è l'o - ra è suo - na - ta, o Co - lom -
For the hour is up - on us, O Col - um -

Ta. 

bi - na, di sve - lar - ti il mio cor!
bi - na! I must o - pen my heart!

Columbine

(interrupting)

Co. *Quan-to spen-de - sti dal trat-
What spent you at the tav-ern*

Ta. *Di! u - dir - mi vuoi?
Ah! wilt thou not hear?*

*Dal dì...
Since first*

(Columbine snatches the basket from him, places it on table, then goes to the window, opens it and makes a signal)

Co. *to - - re?
yon - - der?*

Ta. *U-na e cin-quan-ta.
I paid one fif - ty!*

*Da quel dì il mio
Since that day I've grown*

(close to the table)

Co. *Non sec-car-mi Tad-deo!
Stop your both-er-ing now!*

Ta. *co - re, il mio co - - re...
fond - er, ev - er fond - - er!*

Come nel I^o Atto (♩ = 69)
(with meaning)

Ta. *So che sei pu - ra,*
Pur - er I know thee,

Ta. *so che sei pu - ra,* *esagerato*
pur - er I know thee, yes, pur - er,

Ta. *e ca - sta al par di ne - ve!*
chaste as the driv - en snow - flake!

ghignando (meanwhile Harlequin jumps in thro' window, puts down the bottle which he has under his arm, and goes cautiously behind Taddeo)

Ta. *Sì, ca - sta!... al par di ne - ve! E ben che*
Yes! chaste as the driv - en snow-flake! Why dost thou

Violoncelli

cantabile espressivo

a. du - ra, — du - ra ti
show thee, — show thee so

a. mo - stri, du - ra, ad o - bli -
cru - el? cru - el? Nay, I shall

sospeso

Harlequin (taking Taddeo by the ear and kicking him) *3*

Vaa pigliar.
Fresh air go

a. ar - ti non ri - e - sco! no! non riesco!
nev - er more for - get thee! Ne'er forget thee!

Poco più senza troppo affrett.

(spectators laugh after
Harlequin's speech)

Taddeo

H. Ta. fre - sco! Nu - - mi! s'a - - man! m'ar -
get thee! Good - - ness! They love! Then

(to Harlequin) (extending his hands) *rit.*
Ta. ren - - do ai det - - ti tuo - - i. Vi be - ne -
I my claims sur - ren - - der! Bless you, my

(retreating toward the door)
Ta. di - col Là ve - glio su vo - -
chil - dren! Here I shall de - - fend

(exit by the door right; the spectators laugh and applaud)
Ta. i! her! *p*

Andantino sostenuto e grazioso (♩=72)

Duet. (Colum. and Harleq. gaze at each other with exaggerated fondness)

Colum.

Harlequin

Co. H.

Ar-lec-chin! Colom-bi--na!
Har-le-quin! Colum-bi--na!

H.

Al-fin s'ar-ren-da ai no-stri prieghi-a-
At last, a-gain, love has lis-tend' to our

H. Co.

mor! prayers! Fac-ciam me-To sup-per

affrett. *col canto*

(Columbine takes from table knives, forks and spoons for two, places the fowl on table, while Harlequin takes up the bottle which he left on the ground.)

Co.

ren-da. Guar-Just
then, love!

l.h. *r.h.*

Tempo di Gavotta (♩ = 56)

con molta eleganza

Harlequin

Co. H. da, amor mio, che splen-di - da ce - net - ta - pre - pa - ra - i! Guar -
look, dear love, and no - tice, please, how fine a - feast I've bought you! Just

Violas

p legg. ed elegante

H. da, a - mor mio, che net - ta - re di - vi - no t'ap - por -
look, my love, and no - tice you the nec - tar I have

Bassoon & Violas

Co. Colum. Ah! L'a - mo - re a - ma gli ef - flu - vii del
Ah! For love a - dores the fla - vor of

H. ta - i! Ah! L'a - mo - re a - ma gli ef - flu - vii del
brought you! Ah! For love a - dores the fla - vor of

Violas

senza rall.

(sitting at table)

Co. vin, de la cu - ci - na! A-ma-bi-le be -
 wine and dainty cook-ing! My Toper so good-

H. vin, de la cu - ci - na! Mia ghiotta Co-lom-bi-na! Colom-
 wine and dainty cook-ing! My greedy Col-um-bi-na! good-

molto rall. *affrett.*

molto rall. *affrett.*

Co. o - - ne! (helping each other)
 look - - ing!

H. bi - - na!
 look - - ing!

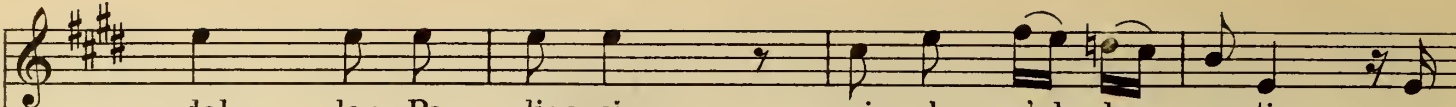
sciolto con eleganza


col canto

(Harlequin takes a little phial which he has concealed about him)

H. Pren-di que-sto nar-co - - ti - co;
 Take then this lit-tle sleep - - ing-draught,

pp

H.  dal - - lo a Pa - gliac-cio pria che s'ad - dor - men-ti, e
'Tis for Pa - gliac-cio! Give it him at - bed-time, And



H.  poi fug-gia-mo in-siem! Si, por - gil At -
then a - way we'll fly! Yes, give me! Be

Colum. 


Taddeo 




sospeso

Allegretto agitato (♩ = 169)

P. (enters with mock alarm)

Ta.  ten - - ti! Pa - gliac-cio... è
care - - ful! Pa - gliac-cio is



f *cresc.*

Ta.  là... tut - to stra - vol - to... ed ar - mi cer - ca!... Ei sa
here! Trem-bling all o - ver, He seeks for wea-pons! He has



cresc. molto

Ta. (goes off left and shuts door)

tut - to... Io cor - ro a bar - ri - car - mi!
 caught you, and I shall fly to cov - er!

8

Columb. (spectators laugh) (To Harlequin) (Harlequin goes to window and leaps out)

Vi - - a!
 Fly, then!

Scena and Duet (Finale)

Harlequin (as he disappears) (disappears)

Ver - sa il fil - tro ne la taz - za su - a!
 Pour the po - tion in his cup this eve - ning!

dim. e rit. il tempo

Larghetto affettuoso (♩ = 88)

Colum. (at the window) (Canio, dressed as Pagliaccio, enters from door right)

A sta - not - te... E per sem - pre io sa - rò tua!
 Till to - night, then! And for ev - er I shall be thine!

Andante mosso

Canio (aside)

C.

No-me di Di-o! quel-le stesse pa-ro-le!
Hell and damna-tion! And the ver-y same words, too!

(advancing to play his part)

p Andantino (♩ = 72)

C.

Co-rag-gio!
But cour-age!

Nedda

scherzando

N.

Che fol-le! Sei bri-
What nonsense! You are

C. (aloud)

Un uo-mo e-ra con te!
You had a man with you!

N. a - co?
tip - sy!

(restraining himself with difficulty)

C. Bri - a - co!
I'm tip - sy!

C. sì...
Yes!

(eyeing her with meaning)

da un' o - ra!!
just late - ly!

Nedda

N. Tor - na - sti pre - sto.
You're ra - ther ear - ly.

(pointedly)

C. Ma in tem - po!
In time, though!

C. *cresc.*

T'ac - co - - ra? T'ac -
Art sor - - ry? Art

C. (harshly) *f*

co - - - ra! dol - - ce spo -
sor - - - ry, wife - - y, or

affrett.

C. (still trying to restrain himself)

si - na!! Ah! so-la io ti cre -
sur - ly? Ah! if thou wast a -

riprendendo il tempo

f violento *p*

C. N. Nedda

de - a e due po-sti son là! Con me se - dea Tad - de - o,
lone here, why these plac-es for two? Tad - deo was sup - ping with me -

(going towards the door left)

N.

N.

Tonio (from within, pretending to be afraid)
poco meno

T.


T.

Animato

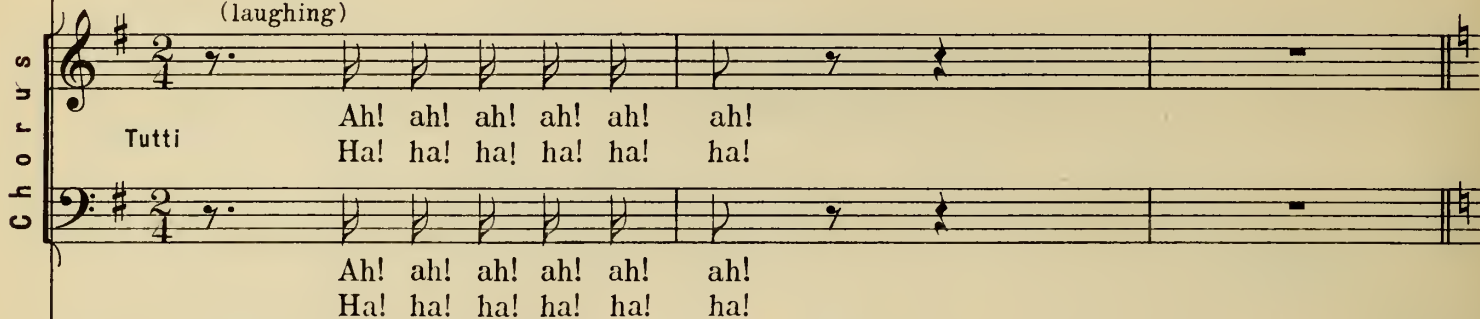
(fiercely, to the spectators)

Canio

(to Nedda)

T. C. 

pi - o!! truth - ful! Per la mor - te! Smet - No.
Then, by Heav'n, you! No

Chorus 

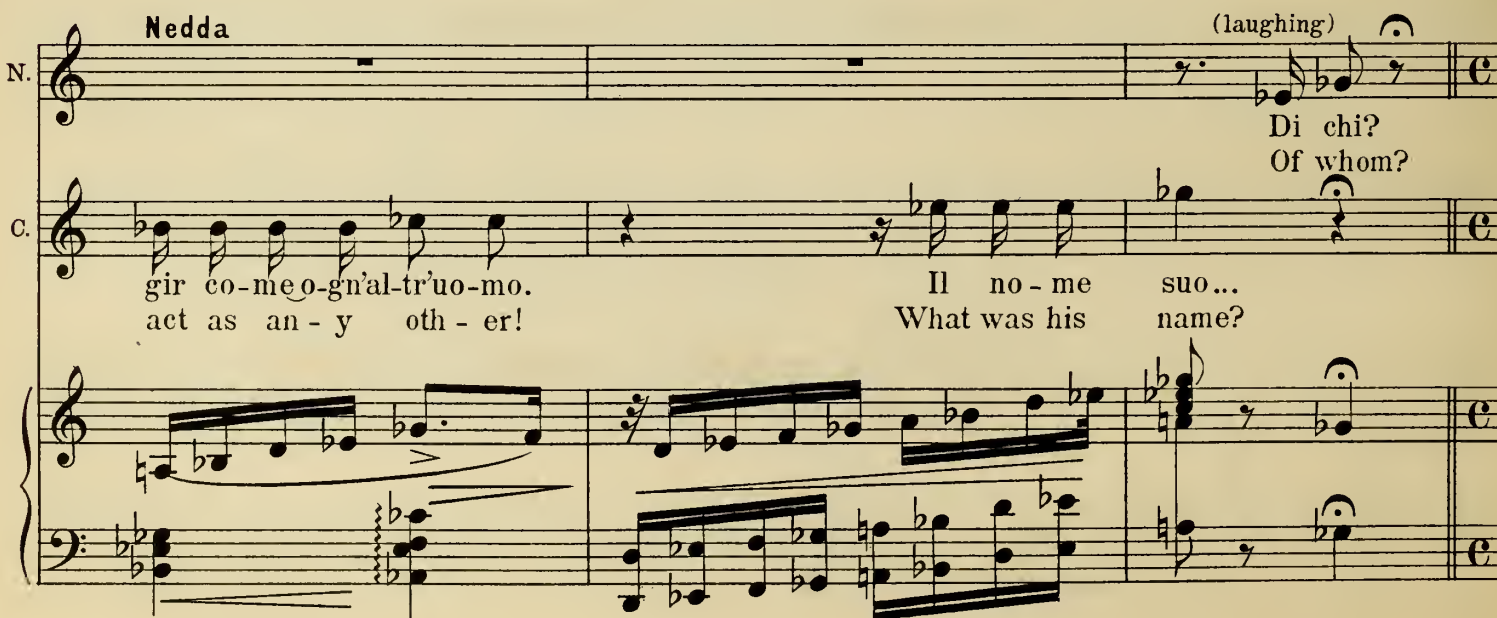
Tutti Ah! ah! ah! ah! ah! ah!
Ha! ha! ha! ha! ha! ha!

Animato (♩ = 84) 

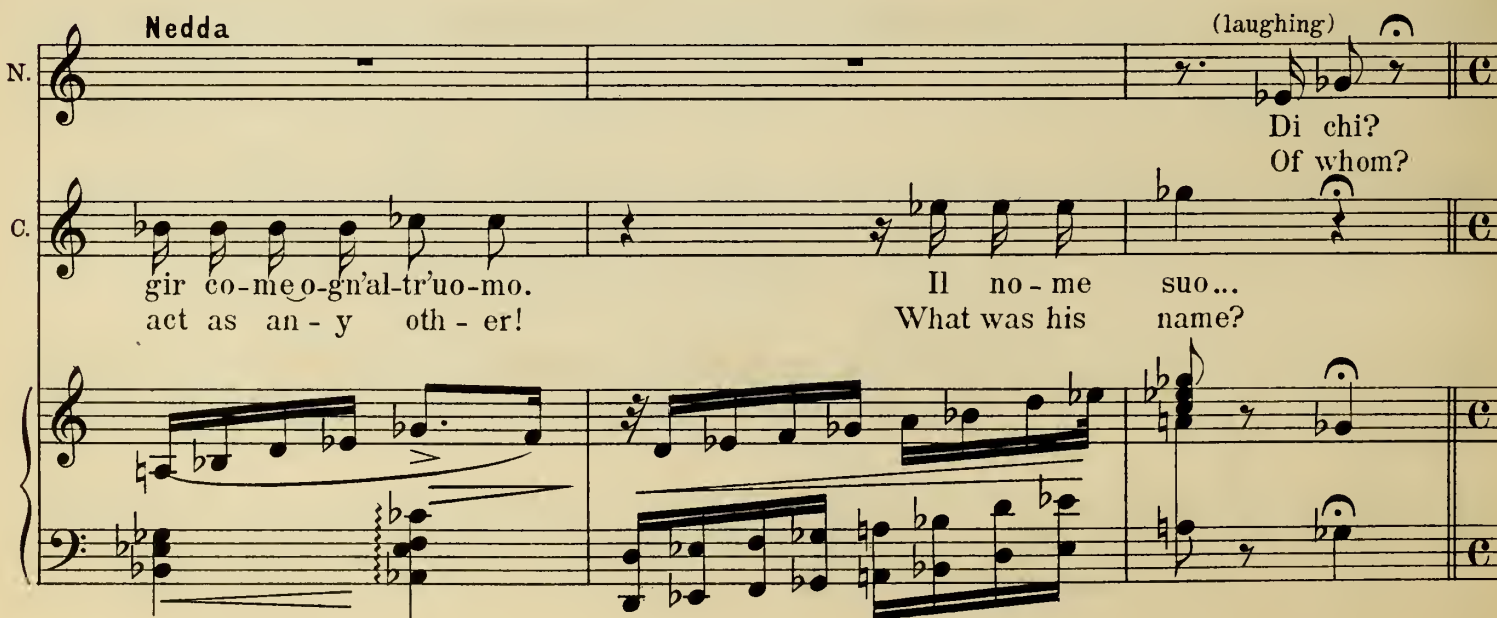
Ah! ah! ah! ah! ah! ah!
Ha! ha! ha! ha! ha! ha!

C. 

tia - mo! fur - ther! Ho drit - to anch'io d'a -
I have a right to

Nedda 

(laughing) Di chi?
Of whom?

C. 

gir co-me o-gn'al-tr'uo-mo. Il no - me suo...
act as an - y oth - er! What was his name?

Andante mosso

C. Vo' il no - me de l'a - man - te tuo, del dru-do in-fa - mea cui ti
Wo-man, 'tis thy lov-er's name I want, the wretched scoun - drel from whose

Molto più mosso della 1ª volta

C. de - sti in brac - cio, o tur - pe don - na!
arms thou com - est, O shame-less wo - man!

Nedda (joking)

N. Pa-gliaccio! Pa-gliaccio!
Pa-gliaccio! Pa-gliaccio!


Allegro moderato (♩ = 114)

C. Canio
No! Pa - gliac - - cio non son;
No! Pa - gliac - - cio I'm not!

c. 
 seil vi - so è pal - li - do, è di ver -
 Aye, if my face be white, 'tis shame that

c. 
 go - gna, e sma - nia di ven-det -
 pales it, and ven - geance twists my fea -

c. 
 ta! L'uom ri - pren - dei suoi
 tures! I re - cov - er my

c. 
 drit - ti, e'l cor che san - gui - na vuol san - gue
 man - hood, The heart that bleeds for blood is seek - ing

rit. *a tempo*
quasi parlato

a la - var l'on - ta, o ma - - - le - det - ta!
to purge its honor, most vile _____ of creatures!

col canto *a tempo*

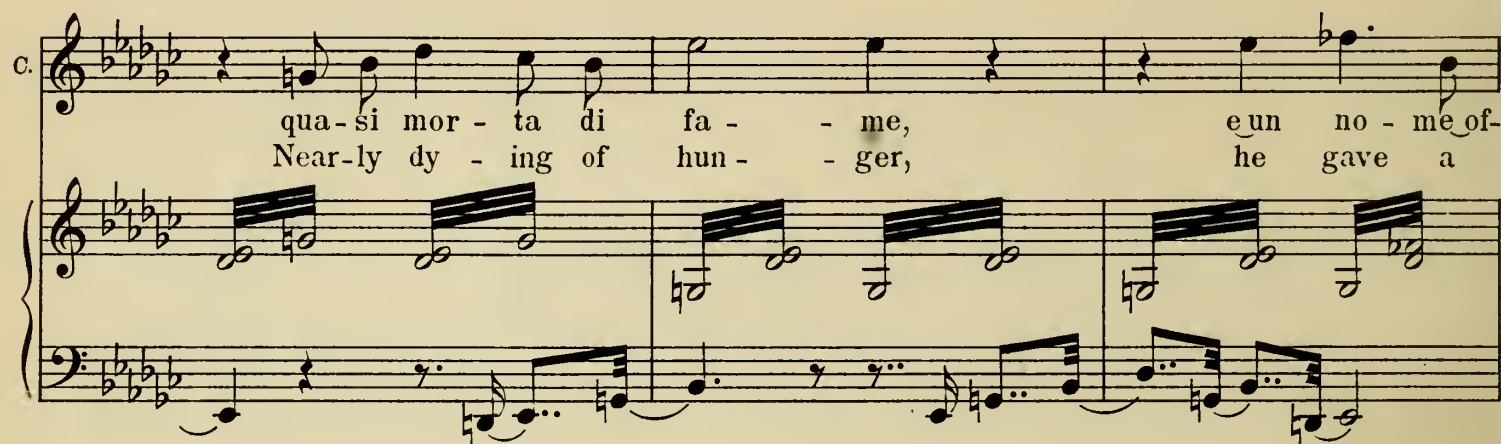
No, Pa -
No! Pa -

gliac - - cio non son!
gliac - - cio I'm not! Son quei che
I am that

sto - - li - do ti rac - col - - se or - fa -
fool - - ish man who in pov - - er - ty

c. 

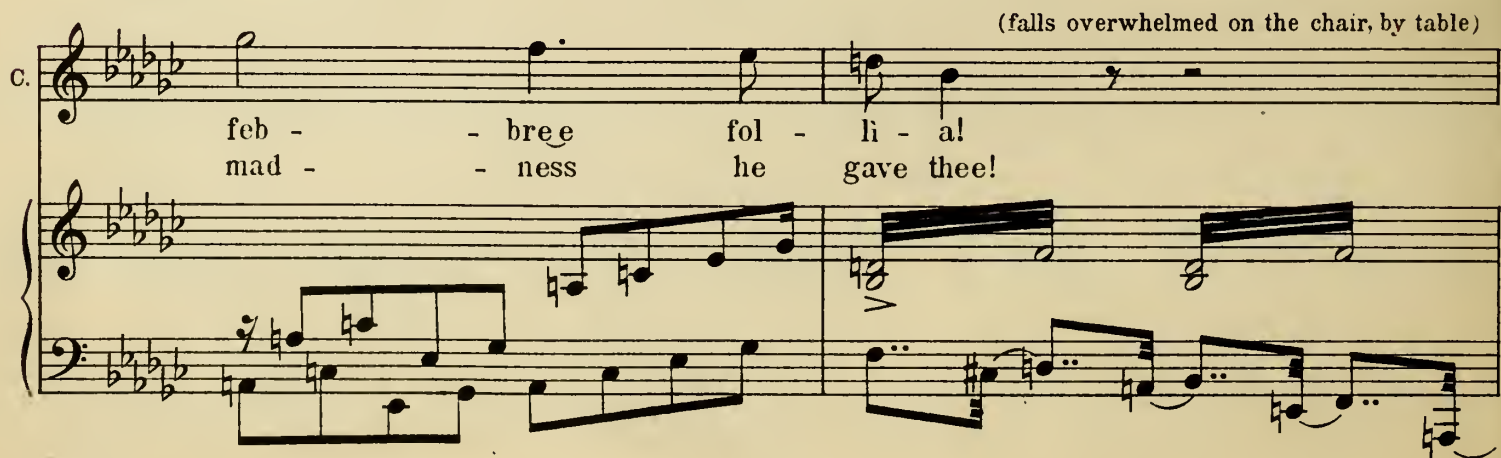
nel - la in su la vi - - - a
found and tried to save thee!

c. 

qua - si mor - ta di fa - - me, e un no - me of -
Near - ly dy - ing of hun - - ger, he gave a

c. 

fri - a - ti, ed un a - mor ch' e - ra
name to thee, a burn - ing love that was

c. 

feb - - bree fol - li - a!
mad - - ness he gave thee!

(falls overwhelmed on the chair, by table)

Sopr. I *p*
Co - ma - re, mi fa pian - ge - re!
Lord bless me! Why, he's madame cry!

Sopr. II
Par ve - ra que - sta
It seems like truth, this

Sopr. III
Par
'Tis

Silvio (aside) *p*
Io mi ri - ten - go ap - pe - na!
This is too real - dis - tracting!

Canio
Spe -

Sopr. II
sce - na!
act - ing!

Sopr. III
ve - ra!
life - like!

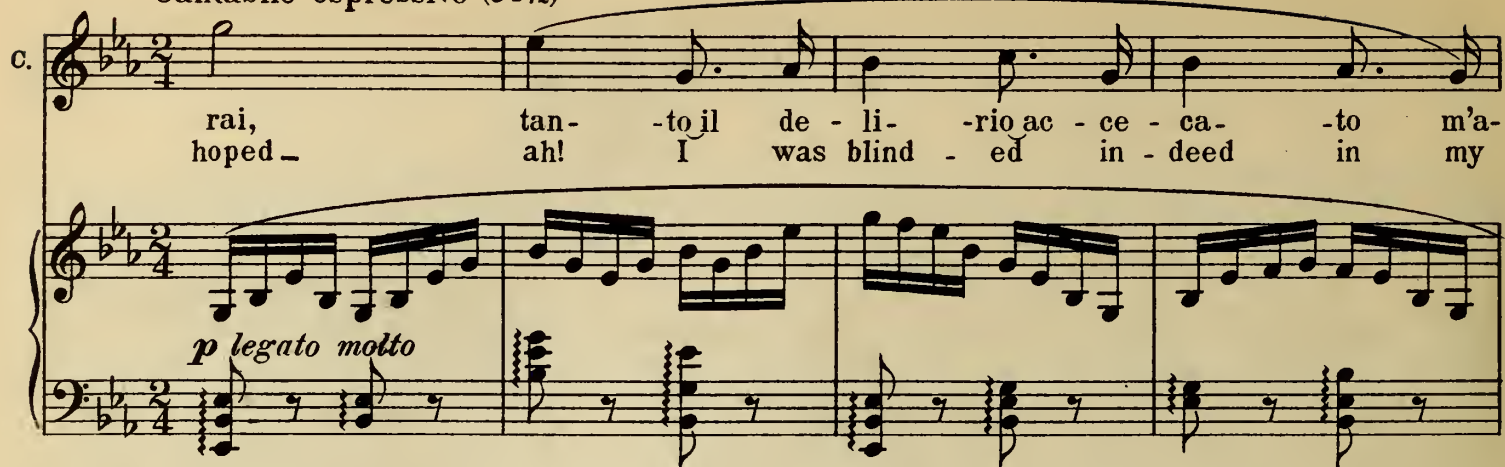
Ten. I

Bass *p*
Che dia - - mi - ne!
Who's talk - ing there?

Zit - te lag - giù!
Silence, down there!

poco rit.

Cantabile espressivo (♩ = 72)

c. 

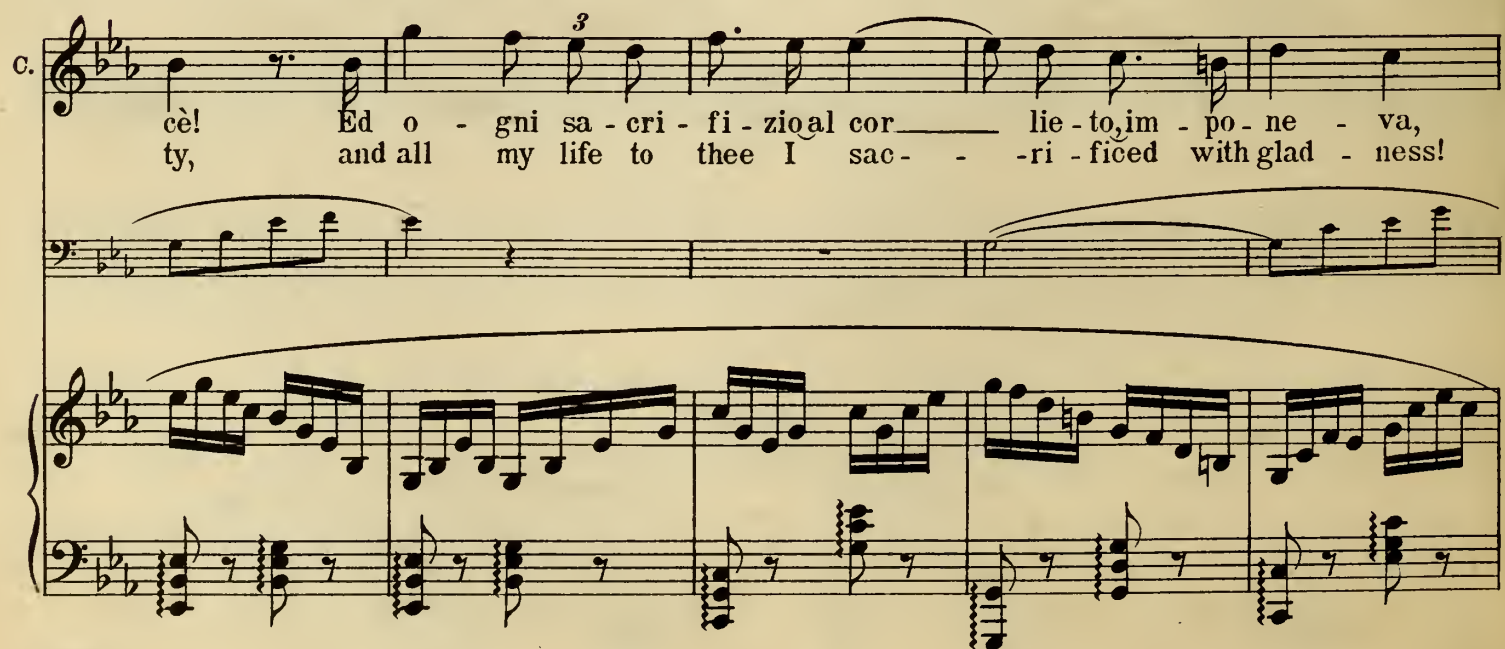
rai, hoped - tan-ah! -to il de-li-rio ac-ce-ca-to m'a-my

p legato molto

c. 

ve-va, mad-ness: se non a-mor, pie-tà... mer-

Violoncelli espressivo

c. 

cè! ty, Ed o-gni sa-cri-fi-zio al cor lie-to, im-po-ne-va, and all my life to thee I sac-ri-ficed with glad-ness!

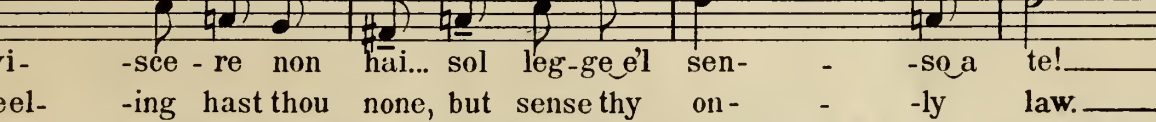
C.

rit. *a tempo*

e fi - den - te cre - de - va più che in Dio stes - so, in te! Ma il
Full of hope, and be - liev - ing far less in God than thee! But

col canto *a tempo*

c.
vi - zio al - ber - ga sol ne l'al - ma tua ne - glet - ta; tu
e - vil on - ly dwells in thy dis - tort - ed na - ture, For

c. 

C. Va, non mer - ti'l mio duol, o me - re - tri - ce ab - biet -
 Go! thou'rt not worth my grief, O thou a - ban - doned crea -

col canto

affrett. molto *rit. con impeto*

C. ta, vo' ne lo sprez - zo mio schiac - ciar - ti sot - toi
ture, And now with my con - tempt I'll crush thee un - der

affrett. *rit. col canto*

Medda (coldly, but seriously)

C. N. piè!! heel! Eb - ben! Se mi
heel! heel! 'Tis well! If thou

(almost shouting)

Sopr. Bra - vo!
Ten. (with enthusiasm) Bra - vo!
Bass Bra - vo!
Bra - vo!
Bra - vo!

Chorus

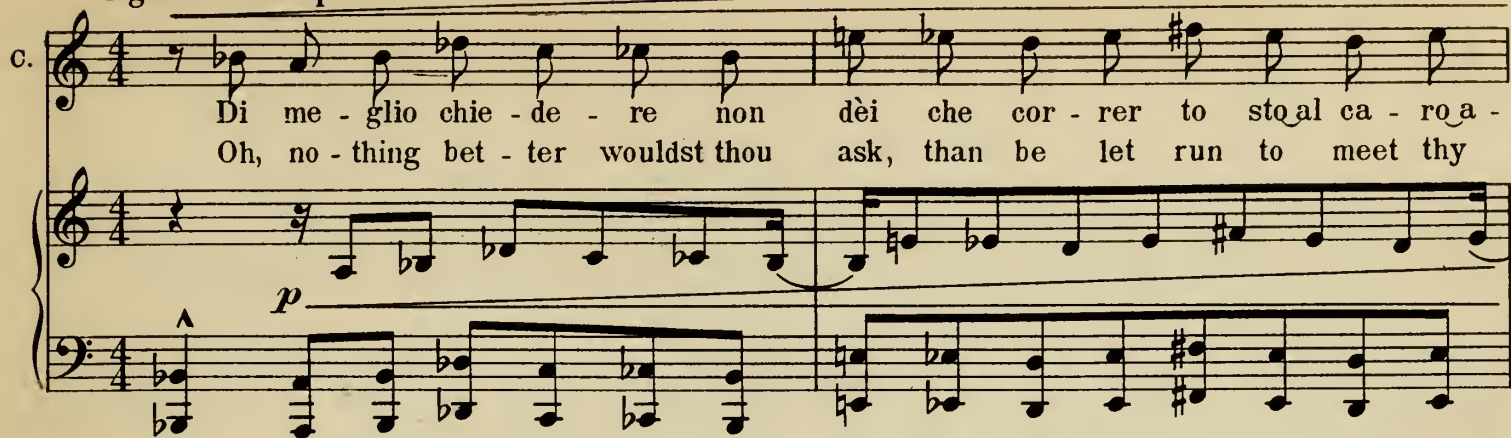
Stesso movimento
(pretending to be calm)

N. C. giu - di-chi di tein-de-gna, mi scac-cia in que - sto i - stan - te. Ah! ah!
think'st me vile, send me off, then, be - fore this mo - ment's o - ver! Ha! ha!


Canio (laughing)

a tempo


Agitato come prima

c. 

Di me - glio chie - de - re non dèi che cor - rer to sto al ca - ro a -
Oh, no - thing bet - ter wouldst thou ask, than be let run to meet thy

c. 

man - lov - - - - - te. - er! Se' fur - ba! How craft - y!

c. 

con fuoco
No! per Dio! Tu re - ste - ra - i... eil
No! by Heav'n! for here thou stay - est, Un -

c. 

declamato
no - me del tuo gan - zo mi di - ra - - - - i!! Suv -
til thy par - a - mour's vile name thou say - - - - est! Oh

(trying to resume the play, with a forced smile)
Nedda

col canto *ff deciso*

Movimento di Gavotta come nella Commedia

(going

N. via, così ter-ri - bi - le dav-ver non ti cre-de - o! Qui nul-la v'ha di tra-gi-co.
 dear, I never knew that you were such a fearful man, Sir! There's nothing tra-gic for you here.

Viola

towards the door)

N. Vie-nia dir-glio Tad-de - o, che l'uom se - du-to or dianzi, or
 Come now, Tad-de - o, an-swer! The man who for a lit-tle while a -

senza rall.

N. dian-zi a me vi - ci - no e - ra... il pau-ro - so ed in - no - cuo Ar-lec-chi -
 sit-ting here has been, O, he was_ but the frightened and harmless Har-le-qui -

molto rit. affrett. rit.

molto rit. affrett. col canto

(laughter in the crowd, immediately checked by Canio's appearance)

Canio

violento

declam. a piac.

199

N.
C.

no!
no!

Ah!
Ah!

tu mi
you de -

C.

sfi - di! E an - cor non l'hai ca - pi - ta
fy me? You'll still re - sist me, will you?

C.

ch'io non ti ce - do?... Il no - me, o la tua vi -
I have not yield - ed, you'll name him, or else I'll kill

Nedda

(bursting out)

Ah!
No!

ta! il no - me!
you! who was it?

Allegro concitato
con grande energica

N. No, per mia ma - dre! In -
No! by my moth - er! I'm

Sopr. I & II

Chorus

Ten. I & II

Bass I & II

Bass I

Fan - no dav -
Are they in

Fan - no dav - ve - ro?
Are they in earn - est?

Allegro concitato (♩ = 132)

N. de - gna es - ser pos - s'i - o... quel - lo che
faith - less, or what - ev - er you choose to

S. Silvio

Io non re - si - sto più!
Come, I can stand no more!

Sopr. I

Se - ria è la co - sa?
Think you they mean it?

ve - ro?
earnest?

Ten. I

marcato

Zit - ti lag - giù!
Si - lence down there!

N. 
 vuo - - - i, ma vil non son, per
 call - - - me: but cow - ard - ly - no,

S. 
 Oh la stra - - - na com -
 Lord! how strange a per -

Bass I & II 
 Se - ria è la co - - sa e scu -
 Yes, they must mean it, sure -



N. 
 Dio!
 nev - er! Di
 Go

P. 
 Bi - so - gna u - sci - re, To - nio. Ho pa -
 We must get off here, To - nio! I'm a -

S. 
 me - - - dia! Ta - ci scioc - co!
 form - - - - ance! Si - lence, id - iot!

T. 
 me - - - dia! Ta - ci scioc - co!
 form - - - - ance! Si - lence, id - iot!

Sopr. I 
 Zit - ti!
 Si - lence!

Ten. I 
 Zit - ti!
 Si - lence!

Chorus 
 ra!
 ly!



N.
 quel... tuo sde - gno è l'a - mor
 on! de - spise me! Love strong - er

P.
 u - ra!...
 fraid he-

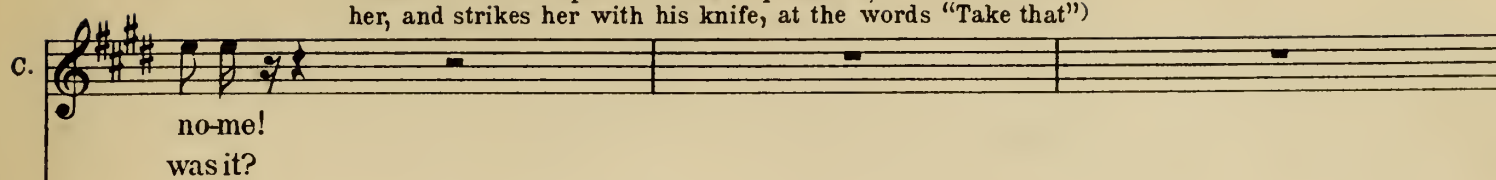
N.
 mio più for - te! Non par-le -
 far doth fill me! I will not
 Canio

C.
 Ah!
 Ah!

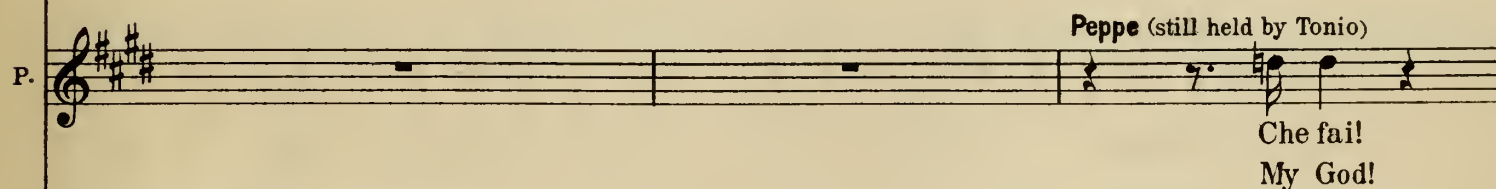
N.
 rò! No! A co - sto de la mor - te! No!
 speak! No not e - ven if you kill me! No!

C.
 Il no-me! Il
 His name! who

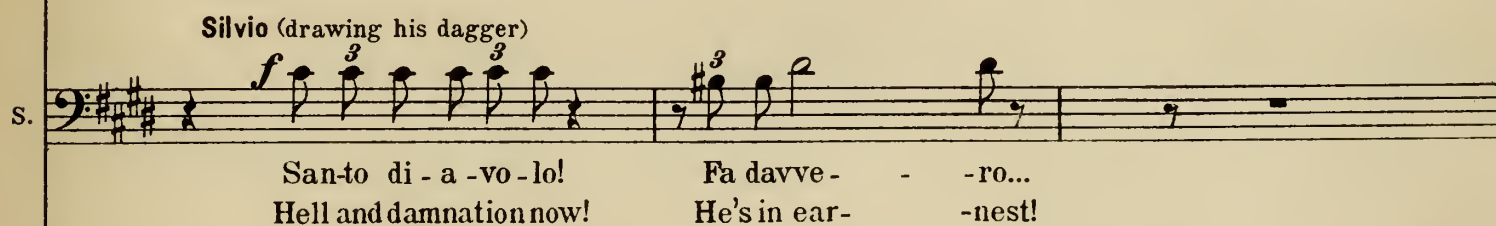
(Nedda tries to escape towards the spectators, but Canio seizes her, and strikes her with his knife, at the words "Take that")

C. 

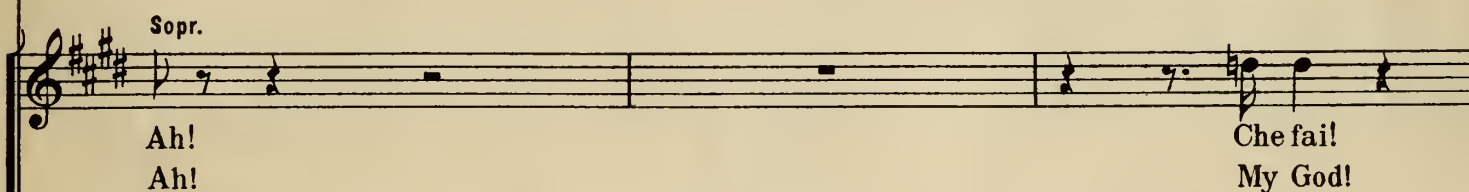
no-me!
was it?

P. 

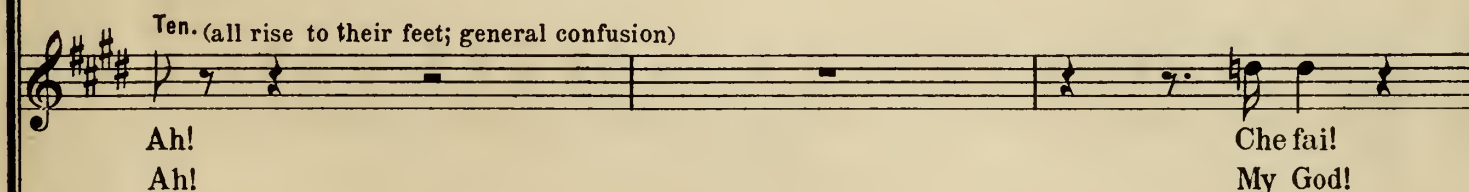
Peppe (still held by Tonio)
Che fai!
My God!

S. 

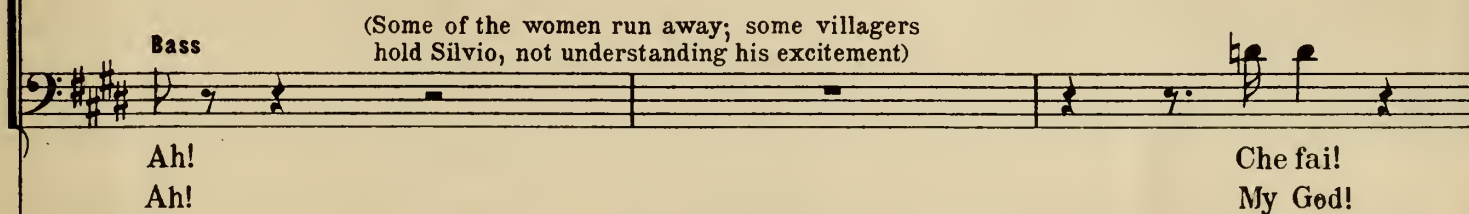
Silvio (drawing his dagger)
San-to di - a - vo - lo! Hell and damnation now!
Fa davve - - - ro... He's in ear - - nest!

Sopr. 

Ah!
Ah!
Che fai!
My God!

Ten. (all rise to their feet; general confusion) 

Ah!
Ah!
Che fai!
My God!

Bass 

(Some of the women run away; some villagers hold Silvio, not understanding his excitement)
Ah!
Ah!
Che fai!
My God!



(shrieking) (Nedda falls, with a choking sound)

N. Ah!
Ah!

C. *a piacere*
A te! A te! di mor-te ne - gli spasimi lo di-
Take that! and that! perhaps in death's last a-gony you will

P. Ferma! Stop him! ferma! Stop him!

Sopr. I A-i- - - Help! Help! - - -
Sopr. II ferma! Stop him!

Ferma! Stop him! ferma! Stop him!

Ferma! Stop him! ferma! Stop him!

seguendo sempre la declamazione

(with a last effort)

Solenne

N. *Soc-cor-so! Sil-vio!*
O help me, Sil-vio!

C. *ra! speak! Silvio*

S. *Ned-da! Ned-da!*

Sopr. I *ta!*

Ah!... sei tu?
Ah! 'twas you!

Solenne

ff

(Canio, as if stupefied, lets his knife fall)

C. *Canio* (to the spectators)
Ben venga! 'Tis well! *La com - me - dia è fi - ni - ta!*
The comed-y is ended!

S. *Ah! Ah!*

Sopr. *Ge - summa - ria!*
Mer-ci - ful heaven!

Ten. *Ar - re - sta! him!*

(The crowd tries to disarm Canio)
Bass *Ar - rest him!*

Ar - re - sta! him!
Ar - rest him!

f *pp col canto senza rigore*

Maestoso larghissimo (♩ = 40)

8

fff tutta la forza

This system contains measures 1 through 8. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is Maestoso larghissimo, with a quarter note equal to 40 beats. The first staff (treble clef) features a series of chords and single notes, some with accents. The second staff (bass clef) has a similar accompaniment. The dynamic marking *fff tutta la forza* is present.

8

(the curtain falls rapidly)

più rit.

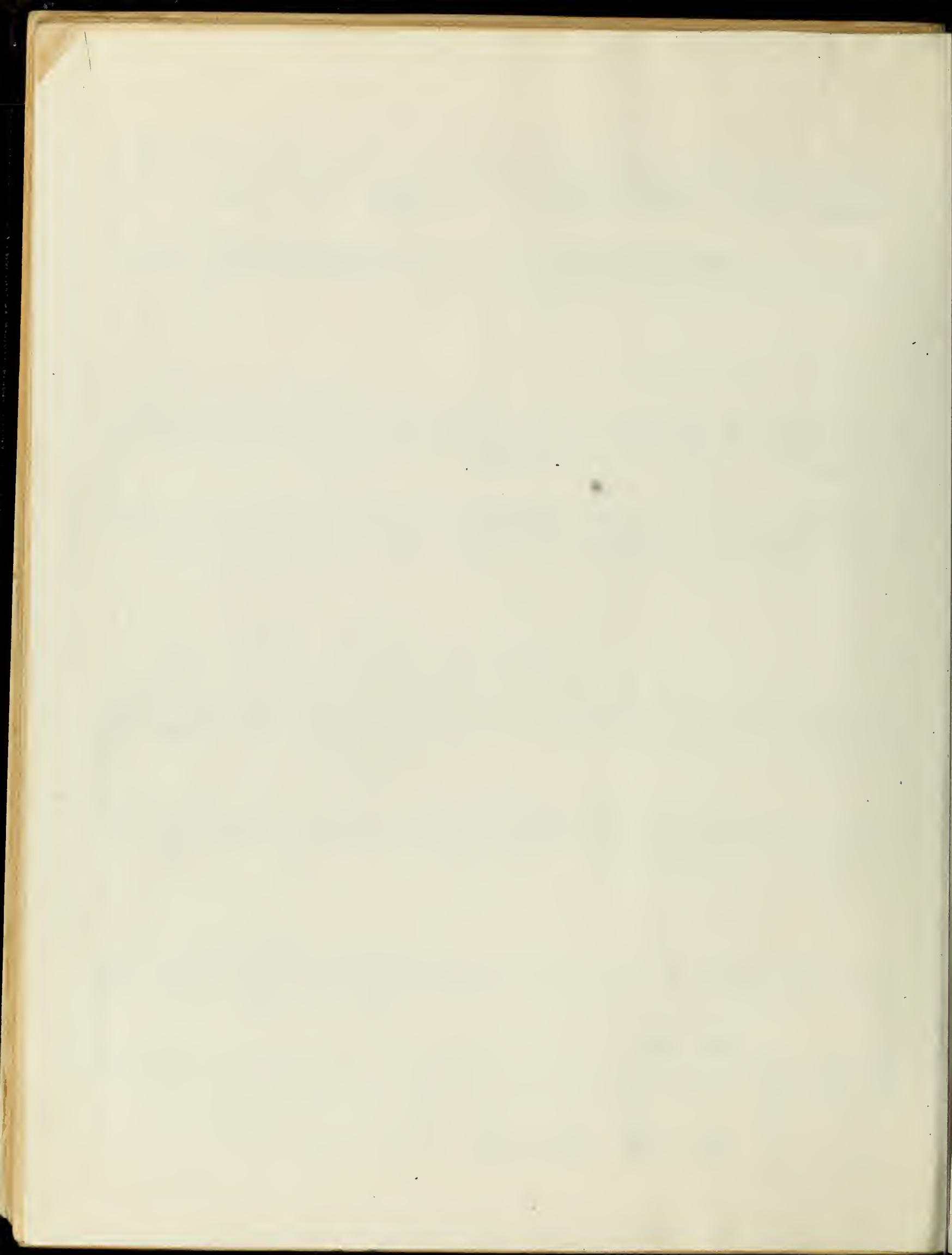
This system contains measures 9 through 16. The tempo remains Maestoso larghissimo. The music continues with chords and single notes. The dynamic marking *più rit.* (more ritardando) is indicated. The system is marked with a bracketed '8' at the beginning.

Vivo

This system contains measures 17 through 24. The tempo changes to Vivo. The music is more rhythmic, featuring eighth and sixteenth notes. The system is marked with a bracketed '8' at the beginning.

This system contains measures 25 through 32. The music concludes with a final cadence. The system is marked with a bracketed '8' at the beginning.





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DATE DUE

JAN 1 1980	NOV 1 1984	
SEP 23 1984	JAN 25 1986	
SEP 9 1984	SEP 1 1987	
OCT 1 1984	JAN 18 1988	
JAN 30 1985	MAY 6 1988	
JAN 31 1985		
FEB 28 1987		
MAR 2 1987	JUN 1 1988	
JUN 22 1987	JUL 5 1988	
JUN 10 1987	MAR 03 1988	
MAY 1 1987		
JUN 25 1988		
NOV 24 1984		

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